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THE MUSIC REVIEW



February 1953

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THE MUSIC REVIEW

Edited by GEOFFREY SHARP

VOL. XIV, NO. 1

FEBRUARY, 1953

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Contemporary English Editions of Beethoven

BY

PAUL HIRSCH* AND C. B. OLDMAN

It is surprising that none of the Beethoven bibliographies makes more than a casual mention of the numerous editions of the composer's works published in England during his lifetime. That he contributed to Thomson's collections of Scottish and other national songs could not fail to be mentioned, though even here both Thayer and Nottebohm are far from accurate in point of detail,¹ but the other compositions published in this country are almost without exception unrecorded in the standard works of reference and have never been systematically investigated.

We are conscious that the present paper cannot claim to be more than a first attempt to shed a little light in the prevailing darkness. The list of editions that we record is based on an examination of the holdings of a comparatively few libraries. Moreover, the main work of compilation was done during the war years, and the difficulties with which we then had to contend have no doubt left their mark upon our work. Nevertheless, it seemed better to publish now and invite others to make good our deficiencies, rather than spend another year or so in the vain hope of securing completeness by our own unaided efforts. A new edition of Nottebohm's great catalogue has long been overdue and the best preparation for it in our opinion is the publication of such preliminary surveys as we have undertaken here. We hope too that our bibliographical investigations may have some value for the historian of English musical taste, in so far as they show which of Beethoven's works were popular with his English admirers and which of them failed to find acceptance until after his death.

It will be obvious that we have been forced to leave many points obscure and that our conclusions are often only tentative. Moreover, in view of what has already been said, it is hardly necessary to add that we have not attempted to investigate the textual reliability of any of these publications.

Beethoven was always specially attracted to Great Britain, though he was never able to realize any of his plans to visit it in person. His letters make it abundantly clear how anxious he was to see all his compositions published there. Unfortunately his efforts were all too rarely successful, thanks very largely to the erratic and unbusinesslike way in which he conducted his negotiations. The only "authorized" editions that he was able to secure for all his trouble were those resulting from his dealings with Clementi and

* My dear friend and collaborator Paul Hirsch had practically completed his share in the revision of this paper at the time of his death. I have since incorporated all the suggestions I found in his copy and have made a few additions and corrections of my own. I hope that he would have approved of it in the form in which it now appears. Latterly the giant's share of the work had fallen on him and it is sad that he should not have lived to see in print the results of his long labours. [C. B. O.]

¹ See Cecil Hopkinson and C. B. Oldman: *Thomson's Collections of National Song* (Edinburgh Bibliographical Society's Transactions, Vol. II, part I, 1940).

Birchall. Of these we shall have more to say shortly. In the very last years of his life he continued to try to get this or that composition published in this country through the agency of such friends as Ferdinand Ries, Charles Neate and Ignaz Moscheles, but these indirect negotiations met with even less success.

Our list of the works published in England up to the time of Beethoven's death contains a considerable number of early compositions, but these publications appeared almost without exception without his knowledge. It was the heyday of the "pirate" and it is more than doubtful whether Beethoven ever set eyes on any of these editions. As we have already said, they remained unknown even to Thayer, Nottebohm and the other bibliographers. These early works, which included the numerous variations for piano with or without accompaniment, most of them published without *opus* number, were well calculated to appeal to the taste of a not very sophisticated public and afforded publishers a welcome opportunity of "cashing in" on the reputation that by 1803 or thereabouts Beethoven was already beginning to enjoy. That they had no qualms about perpetrating arrangements of every conceivable kind goes without saying. Even in Austria and Germany such popular works as the *Serenade* for string trio, op. 8, and the Septet, op. 20, had to submit to this indignity. It appears from our list that the following works were the ones most frequently reprinted:—

Op. 6. Sonata for Pf. duet.

Nottebohm, p. 155. Variations on "*Quant' è più bello*".

" p. 136. XII German Dances for Orchestra, arranged for Pf. as "XII Waltzes".

A clear enough indication of the popular taste of the time. All these are among Beethoven's weaker works and have long been recognized as such. By way of contrast, many of his most important works were never published in Great Britain during his lifetime, among them:—

The symphonies nos. 4-9 (apart from arrangements).

The last string quartets, from op. 127 onwards.²

The piano sonatas, op. 54, 57 (!), 101, 109.

The cello sonatas, op. 102.

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These and a number of other compositions were first published in this country after the composer's death, some of them many years after. This naturally does not preclude their having been performed some time before, but a detailed investigation of this problem would take us far beyond the scope of this study.

It must also be remembered that, except during the period when Napoleon's blockade put a stop for a time to all trade with the Continent, many Austrian and German editions of Beethoven's works were imported into England during

² But even in Austria and Germany some of these appeared only posthumously.

the composer's lifetime. One such was undoubtedly the original edition of the three violin sonatas, op. 30, published in 1803, the imprint of which reads: "*à Vienne au Bureau d'Arts et d'Industrie . . . et à Londres chés Dale*".

But it is time to consider in some detail the various publishers who were responsible for bringing Beethoven's works before the British public. The most important of them was undoubtedly the firm of Clementi.³ Beethoven's relations with Muzio Clementi (1752-1832) were of considerable importance for the publication of his works in this country. Clementi, a great performer and no mean composer, whose *Gradus ad Parnassum* is still invaluable to the pianist and whose influence on Beethoven's own piano sonatas is indisputable, had turned his hand to music publishing in 1798. (Two years later he added piano-making to his activities.) Clementi came to England as a boy of 14, and it became for him his second home. Apart from his extensive concert tours over all Europe (the largest break was from 1802-10), he spent the rest of his life in this country and died at his country house at Evesham.

In 1798 he became a partner in the firm of Longman & Broderip and lost heavily when it went bankrupt in 1800. Broderip soon departed, but Clementi stayed on and eventually became the predominant partner in the firm and its successors. The following summary of its various transformations, based mainly on Kidson, shows that his connection with it was only severed by his death:—

1798/9-March, 1801:⁴ John Longman, Clementi & Co., or Longman, Clementi & Co.

March, 1801-10: Clementi, Banger, Hyde, Collard & Davis.

1810-19: Clementi, Banger, Collard, Davis & Collard.

1819-23: Clementi, Collard, Davis & Collard.

1823-31: Clementi, Collard & Collard.

1832 onwards: Collard & Collard.

From c. 1803-c. 1827 the shortened forms, Muzio Clementi & Co. and Clementi & Co., are also found.

Much has been written about Clementi's personal relations with Beethoven. When he went to Vienna in 1804 he sought at once to make Beethoven's acquaintance, but Beethoven's brother and Clementi's own "friends" caused his efforts to miscarry, though Beethoven himself would have been glad to meet a composer for whom he had a high regard. Wegeler in his account⁵ reports:—

"When Clementi came to Vienna Beethoven wanted to go to see him at once but his brother put it into his head that it was for Clementi to call first. Though much the older man, the latter would probably have done so, if there had not been so much foolish talk about it. In the end he spent a long time in Vienna without getting to know Beethoven except by sight. Many a time at mid-day they actually sat at the

³ The chief authorities are: Max Unger: *Muzio Clementis Leben* (Langensalza, 1914) and G. C. Paribeni: *Clementi nella vita e nell' arte* (Milan, 1921).

⁴ We are indebted to Mr. C. Humphries for the date of March, 1801, when Longman left the firm.

⁵ Wegeler and Ries: *Biographische Notizen über Ludwig van Beethoven* (Coblenz, 1838; reprinted 1906, pp. 120, 121).

same table at The Swan, Clementi with his pupil Klengel and Beethoven with me: we all knew one another but neither party said a word to the other or at most passed the time of day. The two pupils were bound to follow their masters' lead: both were probably afraid of losing their lessons. I should certainly have lost mine, for with Beethoven there was never a middle way."

In 1807 the two met at last and soon reached agreement on the publication of Beethoven's works in England by Clementi's firm. The agreement, dated 20th April, 1807, is printed in full by Thayer⁶ and has often been published since. By it Beethoven sells to Clementi for England:

- (a) three quartets (= op. 59);
- (b) a symphony (= op. 60);
- (c) Overture to *Coriolanus* (= op. 62);
- (d) a piano concerto (= op. 58);
- (e) a violin concerto (= op. 61);
- (f) a violin concerto arranged for pf.

The compositions were to be sent at once to London and Clementi promised to pay £200 immediately on receipt. In the event there were complications, due to the political situation and other causes, which made the dispatch of the music to London and the payment for it matters of equal difficulty.

Clementi reported on his meeting with Beethoven and his agreement with him in a letter to his partner Collard, which though it has often been reprinted since it was first published by J. S. Shedlock in 1902,⁷ is of such importance for our purpose that we make no apologies for quoting the greater part of it once more:—

"Vienna, 22nd April, 1807.

Dear Collard: By a little management and without committing myself, I have at last made a complete conquest of the *haughty beauty*, Beethoven, who first began at public places to grin and coquet with me, which of course I took care not to discourage; then slid into familiar chat, till meeting him by chance one day in the street—"Where do you lodge?" says he; 'I have not seen you this *long* while!'—upon which I gave him my address. Two days after I found on my table his card, brought by himself, from the maid's description of his lovely form. This will do, thought I. Three days after that he calls again, and finds me at home. Conceive then the mutual ecstasy of such a meeting! I took pretty good care to improve it to our *house's* advantage, therefore, as soon as decency would allow, after praising very handsomely some of his compositions: 'Are you engaged with any publisher in London?'—'No' says he. 'Suppose then, that you prefer *me*?'—'With all my heart'. 'Done. What have you ready?' 'I'll bring you a list'. In short, I agree with him to take in MSS. three quartets, a symphony, an overture and a concerto for the violin, which is beautiful, and which, at my request, he will adapt for the pianoforte with and without additional keys; and a concerto for the pianoforte, for *all* which we are to pay him two hundred pounds sterling. The property, however, is only for the British Dominions. To-day sets off a courier for London through Russia, and he will bring over to you two or three of the mentioned articles.

Remember that the violin concerto he will adapt himself and send it as soon as he can.

⁶ *Beethovens Leben*, 2. Auflage, Leipzig, 1911, Bd. III, pp. 28, 29.

⁷ *The Athenaeum*, July, 1902. It was written in English.

The quartets, *etc.* you may get Cramer or some other very clever fellow to adapt for the Piano-forte. The symphony and the overture are wonderfully fine so that I think I have made a very good bargain. What do you think? I have likewise engaged him to compose two sonatas and a fantasia for the Piano-forte which he is to deliver to our house for sixty pounds sterling (mind I have treated for Pounds, not Guineas). In short, he has promised to treat with no one but me for the British Dominions.

In proportion as you receive his compositions you are to remit him the money. . . .

On account of the impediments by war, *etc.*, I begged Beethoven to allow us 4 months (after the setting of his MSS.) to publish in. He said he would write to your house in French *stating the time*, for of course he sends them likewise to Paris, *etc., etc.*, and they must appear on the same day . . . Mr. van Beethoven says, you may publish the 3 articles he sends by *this courier* on the 1st of September, next."

As we have said the fulfilment of the contract proved more difficult than had been expected. It is impossible to reconstruct the whole story in detail as all Clementi's records were destroyed in two serious fires, but it is clear that the disturbed state of Europe and Napoleon's blockade not only delayed the despatch of the works to Clementi, but caused Beethoven to be left waiting for his £200 till the spring of 1810.

The following works are known to have been published by Clementi as a result of this agreement:—

- (1) The three Rasoumovsky quartets, op. 59.
- (2) The violin Concerto, op. 61.
- (3) The violin Concerto arranged for Pf.

On the other hand, there is no trace of any edition of the *Coriolanus* overture, op. 62, the fourth Symphony, op. 60, or of the piano Concerto, op. 58; all that we can say is that Clementi's catalogue for 1823 announces an arrangement of the Symphony for piano duet, 4 hands, and may include the G major Concerto in its summary reference to "Piano Concertos, Single nos. 1 to 6". However, no edition of the Concerto is known.

When Unger says,⁸ referring to the arrival of the money in Vienna, "So, after some three years, ended Clementi's first and only business relations with Beethoven", he is incorrect. Clementi published quite a number of Beethoven's works after 1810, some of which he undoubtedly got from Beethoven himself, through Ries.

In 1804 Clementi had concluded an agreement with Breitkopf & Härtel by which he was to have the English rights in all works of Beethoven's published by the Leipzig firm.⁹ Clementi had made the acquaintance of Gottfried Christoph Härtel in Dresden in 1803, and from then onwards had been in close relations with his firm. In that very year they began the publication of an imposing edition of Clementi's pianoforte works, which, when it was concluded in 1818, consisted of 13 volumes.¹⁰

⁸ *Op. cit.*, p. 180.

⁹ See Clementi's letters of 10th June and 4th August, 1804, to his partner Collard (*Monthly Musical Record*, August, 1902, p. 142), and Breitkopf & Härtel's letter to Clementi of 4th September, 1804 (Unger, pp. 133-5).

¹⁰ See Hase: *Festschrift*, p. 183.

The above-mentioned agreement did not, however, produce any immediate results, for the simple reason that from 1803 to 1809 Breitkopf & Härtel did not publish a single work by Beethoven. During this period Beethoven's chief publisher was the Bureau des Arts et d'Industrie in Vienna, and it was this firm which had bought op. 58-62, the English rights of which Clementi acquired in 1807 as a result of direct negotiations with Beethoven.

When, in 1810, Breitkopf & Härtel again became Beethoven's chief publishers, they got the composer to agree to a stipulation that any works of which they had acquired the rights for all countries except England should in no circumstances be published in that country before their own edition had appeared.¹¹ On 4th February, 1810, Beethoven writes to Breitkopf & Härtel to the effect that op. 73-84 should appear simultaneously in London. Later, in a letter dated 2nd July, 1810, he informs Breitkopf & Härtel that among the scores sent to them was that of *Egmont* (op. 84) "which is not being published in England". Of the other works mentioned in the correspondence between Beethoven and Breitkopf & Härtel, we know that op. 73-82 were in fact published by Clementi. Of op. 83 (*Three Goethe-Lieder*) no English edition is known. There can be no doubt that Clementi's editions of op. 73-82 must be recognized as "official" and that he held the English rights in all these works. It is possible that the London editions appeared more or less simultaneously with, or not long after, the Leipzig editions. It is interesting to note that Clementi did not give these compositions Beethoven's own *opus* numbers but at first reckoned them as running on from op. 61, the last work he himself had published. Thus:—

Op. 74 (Quartet in E♭) appeared as op. 62.

Op. 78, 79 (two sonatas) appeared as op. 63.

Op. 73 (piano Concerto in E♭) appeared as op. 64.

Op. 80 (*Choral Fantasia*) appeared as op. 65.

Op. 75, 76, 77, 81a and 82, which probably appeared later, he published without *opus* numbers. It is possible that Clementi had begun to realize in the meantime that it could only cause confusion if he continued to publish Beethoven's works with *opus* numbers of his own choosing. None of the works after op. 82 which Clementi published had first appeared with Breitkopf & Härtel.

It will be seen from our list that the following works of Beethoven were published by Clementi's firm:¹²—

Group 1:

Op. 3, 4, 6, 9, 12, 14 (as a quartet), 18, 20 (arranged for pf. duet and string quartet), 31 no. 3, 45, 48, 49 and five smaller works without *opus* number.

It is to be assumed that Clementi, in company with the other English firms who published them, merely reprinted these from the continental editions. In any case there is no evidence that he had any negotiations with Beethoven about them and it is probable that Beethoven never heard of their existence. The Sonata, op. 31, no. 3,

¹¹ See Härtel's letter to an English business friend (Unger, pp. 180-1).

¹² Works known only from Clementi's Catalogue of 1823 have not been included.

was first published in Zürich by J. G. Nägeli, to whom Beethoven had sent it for his "*Répertoire des clavecinistes*".¹³

Group 2:

Op. 59, 61.

Clementi had acquired the English rights of op. 58–62 by his agreement with Beethoven in 1807, but it is doubtful whether op. 58, 60 and 62 were ever published by him.

Group 3:

Op. 73–82.

Doubtless acquired by Clementi as a result of his agreement with Breitkopf & Härtel (see p. 5).

Group 4:

Op. 89, 90, 95, 110, 111, 119 and 127.

Of these works, Clementi certainly acquired the exclusive English rights. Several of his editions bear the notice: "This Work is Copyright". We know that Ferdinand Ries, always on the alert to find English publishers for Beethoven's works, sold op. 110 and 111 to Clementi (Wegeler–Ries, reprint, pp. 145–6) and also op. 119, the latter for 25 guineas (Wegeler–Ries, reprint, p. 146).

The story of Beethoven's business relations with the publishing firm of Robert Birchall is much less complicated than that of his dealings with Clementi. It was Salomon, Haydn's friend, who brought the two men into touch with one another.¹⁴ After Salomon's death, on 25th November, 1815, Beethoven made use of his old friend Ferdinand Ries to transmit his wishes to London. From the correspondence between Beethoven and Birchall, first published by Chrysander,¹⁵ it appears that the composer sold the following works to the English publisher:

- Op. 91. *Battle Symphony*, arranged for pianoforte
- Op. 92.¹⁶ *Symphony no. 7 in A major*, arranged for pianoforte
- Op. 96. *Sonata for piano and violin in G major*
- Op. 97. *Trio for piano, violin and violoncello in B flat major*.

No agreement was made for the publication of any other works: Birchall's illness was, no doubt, one reason for this, but we also know that he thought Beethoven's prices excessive. A manuscript note by Lonsdale on a letter by Ries to the firm is quoted by Chrysander. This states that the four works purchased from Beethoven were published on the following dates:—

Battle Symphony, 15th January, 1816.

Sonata, op. 96, 30th October, 1816.

Trio, op. 97, 5th December, 1816.

Symphony in A, 6th January, 1817.

¹³ Clementi was on friendly terms with Nägeli and a letter that he wrote to Collard in 1804 (*Monthly Musical Record*, 1902, p. 142) mentions a deal with Nägeli, by which he exchanged three sonatas by Dussek (published in Heft 3 of the "*Répertoire*") for "Beethoven's Grand Sonata in E flat and a Sonata by Wölfl in C minor".

¹⁴ Compare Beethoven's letter to Salomon, 1st June, 1815, with his letter to Birchall, 28th October, 1815.

¹⁵ In *Jahrbücher für Musikwissenschaft*, I, 1863, pp. 429 ff. Birchall, who was ill at the time, employed Lonsdale to write for him. On Birchall's death in 1819 Lonsdale took over the firm.

¹⁶ Published as "Op. 98"! Beethoven was himself responsible for this mistake, as he gave the wrong *opus* number in his letter to Birchall of 1st October, 1816.

There is no reason to doubt these dates, but the further dates which Lonsdale proceeds to give for the publication of the four works in Vienna—they are all later than the London dates—are certainly incorrect. It is known that S. A. Steiner & Co., of Vienna, published:

The *Battle* Symphony (in full score, orchestral parts and various arrangements) in February, 1816.

The Sonata, op. 96, in July, 1816.

The Trio, op. 97, in September, 1816.

The Symphony in A (in full score, orchestral parts and various arrangements) in December, 1816.

It is thus clear that of Birchall's editions only the piano score of the *Battle* Symphony preceded the Vienna edition; the full score and the parts of this work were first published by Steiner. Beethoven's correspondence affords abundant evidence, as stated before, that he did not want his works published in England before they had appeared in Vienna, but the *Battle* Symphony was a special case. Beethoven had sent a MS copy some time previously to the Prince Regent, afterwards King George IV. His resentment at receiving no acknowledgment—to say nothing of any recompense—from that monarch is well known.

Though, as we have shown, Clementi and Birchall were by virtue of their direct contacts with Beethoven the most important of his English publishers, in number of works published they were far surpassed by the firm of Monzani & Hill. Their "Selection of Piano Forte Music, Composed by L. V. Beethoven" was published from c. 1808 to c. 1820 and ran to at least 75 numbers. Thematic catalogues of the series were issued from time to time, either as separate publications or, more frequently, as part of the make-up of the selections themselves. The earliest quoted no more than some 25 to 30 numbers; the fullest that we have seen (R.C.M. LXII.D.3) lists nos. 1-75. Of these, we have traced 50, or two-thirds of the whole, including some very early numbers and some very late ones, and there seems no reason to doubt that all of the works listed were actually published. Judged from the musical point of view the collection is of very unequal value. It contains too many unimportant works and too many feeble arrangements. Monzani & Hill's predecessors, Theobald Monzani, Monzani & Cimador and Monzani & Co. had, in fact, already begun to publish piano works by Beethoven as early as about 1803, starting with a series of variations and rondos of which at least ten numbers were issued, and these were all later taken over by Monzani & Hill, who naturally utilized the old plates. The success of this "Selection" inspired at least one imitation. The firm of Goulding, D'Almaine, Potter & Co. brought out a rival series which not only had the same general lay-out as that of Monzani & Hill, but followed it even more slavishly in using the same numeration. A Goulding catalogue of about 1825 advertises, however, only some 25 numbers and even of these we have not succeeded in tracing more than a few. It must therefore remain doubtful whether Goulding did in fact publish

the whole of the 25. The British Museum possesses a collective volume which contains five of them, with watermarks dating from 1811 to 1815.

It will be seen from our list that other firms who were early in the field as publishers of compositions by Beethoven were: Broderip & Wilkinson, Preston & Son (who took over some of Broderip's issues but also published a good deal on their own), A. Hamilton, Lavenu & Mitchell, Joseph Dale, and C. Wheatstone. All of these published works by Beethoven between 1803 and 1806.

One firm, not hitherto mentioned, has a special and peculiar claim to distinction. Cianchettini & Sperati published only three works by Beethoven, but these three were the symphonies nos. I-III, in full score. These publications are actually the first edition of these works *in score*.¹⁷ They appeared in 1809, whereas Simrock's *octavo* editions, which until recently had always been regarded as the first, did not come out until 1822. Moreover, it was as early as 1807 that Cianchettini & Sperati first invited subscriptions to "The Whole Collection of Haydn, Mozart and Beethoven's Symphonies in score".¹⁸ Though they merely reprinted material already accessible and their editions can claim no authority, they performed a useful service in being the first to make some at least of the symphonies of these great composers available to the British public in score. This alone should assure them an honourable place among the music publishers of their time. It is worth noting that it was once again an Italian firm that embarked upon this somewhat hazardous enterprise. Firms of Italian foundation, such as those of Artaria, Torricella, Cappi, Mollo, Diabelli and Mechetti in Vienna, and Monzani, Cianchettini & Sperati and Clementi in London, did good service in publishing so many of the most important works of the classical era, whatever legitimate grounds for complaint against them the giants such as Haydn, Mozart, Beethoven and Schubert may occasionally have had.

In compiling our lists we have made frequent use of printed advertisements and publishers' catalogues. A list of these, with the abbreviations by which they are cited, is given below. It is not by any means certain that all the items advertised were actually published, nor is it always possible to identify works the titles of which are generally quoted in a severely abbreviated form. There is also reason to believe that some publishers included in their lists works issued by other firms for whom they acted merely as agents.

A search of the periodicals of the time also yielded some valuable material. *The Harmonicon*, in particular, which from the first displayed considerable interest in Beethoven, published a number of his works (mostly in pianoforte arrangements) either complete or in selection in its musical supplements. *The Quarterly Musical Magazine and Review* and *The New Musical Magazine* also proved useful. Some of the editions of works by Beethoven reviewed in the

¹⁷ The parts had been already published in Leipzig or Vienna in 1801, 1804 and 1806 respectively.

¹⁸ See G. Kinsky: "Eine frühe Partitur-Ausgabe von Symphonien Haydns, Mozarts und Beethovens" (*Acta Musicologica*, Vol. XIII, 1941, pp. 78 ff.).

pages of these journals we have not succeeded in tracing, but we have thought it desirable to record them none the less.

The following compendious guide to the more important items may be found useful (the references are to the numbers in our list):—

Earliest English edition so far discovered: 6.

First editions: 22, 36, 52, 81, 87, 129.

Editions published simultaneously with, or very shortly after the continental editions: 32, 33, 44, 48, 55, 65, 66, 70, 71, 72, 84, 85, 86, 89, 90, 91, 92, 93, 95, 120, 124, 125, 126.

CATALOGUES AND PUBLISHERS' LISTS USED, IN CHRONOLOGICAL ORDER

- Preston 1803 = Additional Catalogue of Musical Publications, printed and sold by Preston . . . No. 97, Strand and Exeter Change, London. 1803.
B.M.H. IV.1113.(9).
- Lavenu A = Plate I. Musical Publications, printed and sold by Lavenu & Mitchell . . . 26, New Bond Str^t., London. (Wm. 1804.) [last page in: J. Woelfl: A grand Sonata for the Piano Forte. . . .]
U.L.C. Mus.26.44.(20).
- Hamilton = [on foot of title-page of Beethoven, op. 41:] . . . London, printed for A. Hamilton, 221, Piccadilly, where may be had just published by the same author [follows list of 10 works by Beethoven.] (Wm. 1805.)
R.C.M. LVIII.D.5.(7).
- Brod. 1806 = Additional Catalogue of new music, for the year 1806. Published by Broderip & Wilkinson, no. 13 Haymarket, London. (Wm. 1805.) [page 1 in: L. Von Esch: Three Progressive Sonatas for the Piano Forte. . . .]
U.L.C. Mus.26.44.(19).
- Wheatstone = 1806. Annual Catalogue of new Music, printed and sold by C. Wheatstone, Manufacturer of musical instruments, music engraver and publisher, no. 436, Strand.
B.M. 7896.h.40.(18).
- Lavenu B = To be continued. A Collection of periodical Duets . . . London, printed by Lavenu & Mitchell . . . no. 26, New Bond Street. (Wm. 1806.) [last page in: J. Woelfl: Grand Duett adapted for two performers on one pianoforte. . . .]
U.L.C. Mus.25.46.(12).
- Birchall A = Plate 1. Catalogue of Piano Forte Music, printed and sold by Robert Birchall . . . no. 133, New Bond Street, London. (Wm. 1806, but probably later.) [page 1 in: N. Rolfe: Andantino . . . for the Piano Forte. . . .]
U.L.C. Mus.26.12.(8).

- Birchall B** = Plate 2. Catalogue of Piano Forte Music, printed and sold by Robert Birchall . . . no. 133, New Bond Street, London.—Duetts for two performers. (Wm. 1806, but probably later.) [page 1 in: S. F. Rimbault: Three Duetts for two performers on the Pianoforte.]
U.L.C. Mus.25.46.(9).
- Penson** = Catalogue of Vocal & Instrumental Music, printed & sold by Penson, Robertson & Co., Music Saloon, 47 Princes Street, Edinburgh. And J. B. Logier, Music Saloon, Sackville Street, Dublin. [c. 1812.]
B.M.H. IV.1112.(6).
- Monzani** = Catalogue Thematique of L. V. Beethoven's Works. For the Piano Forte, consisting of Airs with Vars., Sonatas, Duetts, Trios, Quartetts, Concertos, &c., &c. Published by Monzani & Hill . . . no. Regent Street, Piccadilly. [c. 1820.]
B.M.H. IV.1112.(5).
- Preston B** = Select Musical Publications, by the principal classical authors, printed and sold by Preston . . . 97, Strand, London. [c. 1820.]
B.M.H. IV.1110.(5).
- Birchall C** = Index to Beethoven's Rondos and Airs with Variations. London—Published by Messrs. Birchall, Lonsdale & Mills, 133, New Bond Street. (Wm. 1822.) [last page of: Beethoven: Airs with Variations, no. 9, see no. 99 of our list.]
B.M.H. M.762.(1).
- Clementi 1823** = Catalogue of vocal & instrumental Music, published by Clementi, Collard & Collard, 26, Cheapside, London. 1823.
Library of Congress, Washington—Class ML 145 C.5 [Microfilm received from Washington.]
- Preston C** = No. 1. Catalogue Thematique of Beethoven's Works, all of which may be had in single pieces or in sets. Printed and published by Preston, 71, Dean Street, Soho, London. [after 1823.]
B.M.H. IV.1112.(8).
- Goulding** = Catalogue of Instrumental Music, published by Goulding, d'Almaine, Potter, and Co. . . . no. 20, Soho Square, and to be had at no. 7, Westmorland Street, Dublin . . . Part I. Printed by S. Gosnell. . . . [c. 1825.]
B.M.H. IV.1106.

ABBREVIATIONS USED FOR LIBRARIES

B.M.	British Museum.
B.M.H.	British Museum, Hirsch Collection.
B.O.	Bodleian Library, Oxford.
C.B.O.	C. B. Oldman's Collection.
K.C.C.	King's College, Cambridge.
R.A.M.	Royal Academy of Music.
R.C.M.	Royal College of Music.
R.M.	Royal Music Library, British Museum.
U.L.C.	University Library, Cambridge.

LIST OF EDITIONS

No.

1. Op. 1, no. 1-3. Trio [1-3] for Pf., Vn. and Vlo. (Vienna, 1795.)

- (a) Broderip & Wilkinson [1805?].
- (b) Preston [1810?].
- (c) Monzani & Hill [c. 1810].
- (d) Birchall [1815?].
- (e) Clementi & Co. [?].
- (f) Goulding, d'Almaine [c. 1825].
- (a) B.M. (Wm. 1808). Adv. Brod. 1806.
- (b) B.M. (no Wm.); R.C.M. (Wm. 1813). Reissue of (a). Adv. Preston B and C.
- (c) As no. 11-13 of "Selection". B.M.H. (no Wm.); R.C.M., two copies of no. 3 of which one—later issue?—has thematic index at end for no. 1-75 of the "Selection". No. 3 only, R.A.M. (no Wm.). Adv. Monzani.
- (d) Adv. on t.-p. of Birchall's edition of op. 11, with Wm. 1820. No. 3 only, R.C.M. (no Wm.).
- (e) Adv. 1823, but doubtful if published.
- (f) Adv. Goulding, no copy traced.

arr. (g) No. 3 as "5e. Quintetto" for 2 Vns., 2 Vas. and Vlo., E. Lavenu [1820?]. R.C.M. (Wm. 1818). Note on t.-p.: "NB. Ce Quintetto est extrait par l'Auteur de son beau Trio en ut mineur pour le Piano, et soigneusement adapté pour les cinq Instrumens".

2. Op. 2, no. 1-3. Three Sonatas for Pf. (Vienna, 1796.)

- (a) Hamilton [1805?].
- (b) Wheatstone [1806?].
- (c) Preston [1809?].
- (d) Birchall [1810?].
- (e) Monzani & Hill [c. 1810].

No. 1 only, publ. as op. 2, no. 2:

- (f) Broderip & Wilkinson [1805?].
- (a) Adv. on t.-p. of op. 41, no copy traced.
- (b) Adv. Wheatstone, no copy traced.
- (c) Reviewed *New Musical Magazine*, October, 1809. Adv. Preston B and C, no copy traced.
- (d) B.M.H. (Wm. 1815). Adv. Birchall A.
- (e) As no. 15-17 of "Selection" [no. 3, 1, 2]. B.M.H. (no Wm.); no. 3 only, R.C.M. (no Wm.). Adv. Monzani.
- (f) B.M. (Wm. 1808). Adv. Brod. 1806.

3. Op. 3. Trio for Vn., Va. and Vlo. (Vienna, 1796.)

- (a) Clementi, Banger, Hyde, Collard & Davis [1805?].
- (b) Clementi, Banger, Collard, Davis & Collard [1810?].
- (a) B.M. (Wm. 1805); K.C.C. (Wm. 1805); R.A.M. (no Wm.).
- (b) B.M. (no Wm.); B.M.H. (Wm. 1810); R.C.M. (Wm. 1817). Re-issue of (a). Adv. Clementi 1823.

arr. (c) "Single Duett for 2 Performers, op. 3", A. Hamilton (Wm. 1805); adv. on t.-p. of op. 41. (Doubtful if this is really op. 3.) No copy traced.

4. Op. 4. Quintet for 2 Vns., 2 Vas. and Vlo. (Vienna, 1796.)

- (a) Monzani & Comp^y., as "no. 1" [1807?].
- (b) Clementi & Co. [before 1810].
- (a) R.M. (no Wm.). Adv. Monzani & Cimador on t.-p. of Mozart Fantasia K.608 (Wm. 1803). Adv. Monzani on bottom of p. 1 of Catalogue Thematique.
- (b) B.M.H. (Wm. 1807?). Not in Clementi 1823.

Op. 4, see also under no. 9.

5. Op. 5. Two Sonatas for Pf. and Vlo. (Vienna, 1797.)

- (a) Broderip & Wilkinson [1806?].
- (b) Monzani & Hill [c. 1810].
- (c) Preston [c. 1812].
- (a) B.M. (Wm. 1806). Adv. Brod. 1806.
- (b) Adv. as no. 30-31 of "Selection", no copy traced.
- (c) B.M. (no Wm.); two other copies seen (Wm. 1812 and 1815). Re-issue of (a). Adv. Preston C as "7 & 8".

6. Op. 6. Sonata for Pf. Duet (4 hands). (Vienna, 1797.)

- (a) John Longman, Clementi & Co. [not after March, 1801].
- (b) Monzani & Cimador [1804].
- (c) Lavenu & Mitchell [1806?].
- (d) Broderip & Wilkinson [1806].
- (e) Bland & Wellers [c. 1807].
- (f) Joseph Dale & Sons [1807?].
- (g) Birchall [1808?].
- (h) G. Walker [1818?].
- (i) Preston [1818?].
- (k) Royal Harmonic Institution [1819?].
- (l) Clementi & Co. [1823?].
- (m) Goulding, d'Almaine [c. 1825].
- (a) B.M. (no Wm.).
- (b) B.M.H. [Wm. 1804], later on [1810?] published as no. 18 of Monzani & Hill's "Selection", B.M.H. Adv. Monzani.
- (c) Adv. Lavenu B, no copy traced.
- (d) Adv. Brod. 1806, no copy traced.
- (e) B.M. (Wm. 1803 or 1807).
- (f) B.M. (Wm. 1806).
- (g) B.M.H. (no Wm.). Adv. Birchall B.
- (h) B.M.H. (Wm. 1817).
- (i) Seen (Wm. 1818). Reissue of (d).
- (k) B.M. (Wm. 1819).
- (l) Adv. Clementi 1823, no copy traced.
- (m) Adv. Goulding, no copy traced.

7. Op. 7. Sonata for Pf. (Vienna, 1797.)

Monzani & Hill [c. 1820], as no. 64 of "Selection", B.M.H. Adv. Monzani.

8. Op. 8. Serenade for Vn., Va. and Vlo. (Vienna, 1797.)

- (a) Broderip & Wilkinson [1805?].
- (b) Wheatstone [1806?].
- (c) Preston [1812?].

- (a) B.M.H. (Wm. 1807); R.M. (Wm. 1807).
 (b) B.M. (Wm. 1806); K.C.C. (Wm. 1811); R.A.M. (no Wm.). Adv. Wheatstone 1806.
 (c) B.M.H. (Wm. 1812). Reissue of (a).
- arr. (d) *For Pf.*: by G. Kiallmarck, Chappell & Co. [1822?]. B.M. (Wm. 1822); B.O. (Wm. 1824).
 (e) "Allegretto alla Polacca" as "A Favorite Polonaise", Pf. 4 hands, Birchall [1814?]. B.M. (no Wm.); C.B.O. (Wm. 1814); R.C.M. (no Wm.).
 (f) "Tema con Variazioni" and "Allegretto alla Polacca", Pf. and Fl., Monzani & Co. [1807?]. B.M.H. (no Wm.). Later on [1810?] published as no. 8 of "Selection". R.C.M., two copies (no Wm.). Adv. Monzani.
 (g) "Tema con Variazioni" only, as "A (2nd) Serenade", Pf. and Fl., Birchall [1815?]. R.C.M. (no Wm.).
9. Op. 9, no. 1-3. *Trio [1-3] for Vn., Va. and Vlo.* (Vienna, 1798.)
 (a) A. Hamilton (publ. as op. 4!) [1801?].
 (b) Clementi, Banger, Hyde, Collard & Davies (publ. as op. 4!) [1803?].
 (a) B.M. (Wm. 1801); R.A.M. (Wm. 1801); R.C.M. (Wm. 1810).
 (b) B.M.H. (Wm. 1802); K.C.C. (Wm. 1811). Adv. Clementi 1823.
- arr. *As Pf.-Trio*: Monzani & Hill [c. 1810] as "op. 61", no. 43-45 of "Selection". B.M.H.; R.C.M. (two copies); no. 1 only, R.M. Adv. Monzani.
10. Op. 10, no. 1-3. *Three Sonatas for Pf.* (Vienna, 1798.)
 Monzani & Hill [1820?], no. 69-71 of "Selection". No. 1 only traced, B.M.H. (no Wm.). Adv. Monzani.
11. Op. 11. *Trio for Pf., Clarinet (or Vn.) and Vlo.* (Vienna, 1798.)
 (a) A. Hamilton [1810?].
 (b) Royal Harmonic Institution [1819?].
 (a) B.M. (no Wm.).
 (b) R.C.M. (Wm. 1819).
- arr. (c) *For Pf., Fl. (or Vn.) and Vlo.*: Monzani, as no. 14 of "Selection" [1810?]. B.M.H. (no Wm.). Adv. Monzani.
 (d) "A Fourth Grand Trio for the Flute or Violin and Violoncello . . .", Birchall [c. 1817]. R.C.M. (Wm. 1817); R.M. (Wm. 1820); private collection.
 (e) The same, adv. Clementi 1823, no copy traced.
12. Op. 12, no. 1-3. *Sonatas [1-3] for Pf. and Vn.* (Vienna, 1799.)
 (a) Broderip & Wilkinson [1801?].
 (b) Clementi, Banger, Hyde, Collard & Davis [1802?].
 (c) Monzani & Hill [c. 1810].
 (d) Preston [1812?].
 (e) Royal Harmonic Institution [1819?].
 (f) Goulding, d'Almaine [c. 1825].
 (a) C.B.O. (Wm. 1801); B.M. (Wm. 1807). Adv. Brod. 1806.
 (b) B.M. (Pf. part, Wm. 1802; Vn. part, no Wm.); B.M.H., Pf. part only (Wm. 1802 and 1803). Adv. Clementi 1823.
 (c) As no. 21-23 of "Selection", B.M.H. (no Wm.). Adv. Monzani.
 (d) R.C.M. (Wm. 1812). Reissue of (a).
 (e) No. 1 and 3, R.C.M. (no Wm.); no. 2, B.M.H. (Wm. 1817 and 1819). Plate nos. 520-522.
 (f) Adv. Goulding, no copy traced.

13. Op. 13. **Sonate pathétique for the Pf.** (Vienna, 1799.)
 (a) Preston [1807?].
 (b) Monzani & Hill [c. 1815].
 (a) B.M. (Wm. 1807); B.M.H. (Wm. 1817). Possibly a reissue of an edition by Broderip & Wilkinson. Adv. Preston C.
 (b) Adv. as no. 60 of "Selection", no copy traced.
14. Op. 14. **Two Sonatas for Pf.** (Vienna, 1799.)
 (a) Preston [in or before 1803].
 (b) Lavenu [1805?].
 (c) Birchall [1806?].
 (d) Goulding, d'Almaine [c. 1825].
 (a) B.M. (Wm. 1805). Adv. Preston 1803 and C.
 (b) Adv. Lavenu A, no copy traced.
 (c) Adv. Birchall, no copy traced.
 (d) Adv. Goulding, no copy traced.
15. Op. 14, no. 1. **Sonata no. 1, arranged as string-quartet by Beethoven.** (Vienna, 1802.)
 (a) Clementi & Co. [1807?].
 (b) Clementi, Banger, Hyde, Collard & Davis [1810?].
 (a) U.L.C. (Wm. 1807); R.A.M. (no Wm.). Adv. Clementi 1823.
 (b) B.M. (no Wm.).
 Op. 14, see also under no. 29.
16. Op. 15. **Piano-Concerto, C major.** (Vienna, 1801.)
 Adv. Clementi 1823, but doubtful if published.
17. Op. 16. **Quintet for Pf., Oboe, Clarinet, Horn and Bassoon.** (Vienna, 1801.)
 (a) Broderip & Wilkinson [1808?].
 (b) Preston [1812?].
 (a) B.M. (no Wm.), "Grand Quintetto pour le Forte-Piano avec Oboe, Clarinette, Basson, et Cor où Violon, Alto, et Violoncelle".
 (b) R.C.M. (Wm. 1815); other copies seen (Wm. 1811 and 1822). Reissue of (a). Adv. Preston C as "no. 15".
 arr. (c) *For Pf., Vn., Va. and Vlo., and Fl. ad libitum:* Monzani & Hill [1810?], as no. 35 of "Selection". B.M.H. (no Wm.); R.A.M. (no Wm.). Adv. Monzani.
18. Op. 17. **Sonata for Pf. and Horn.** (Vienna, 1801.)
 (a) Birchall [1808?].
 (a) "A Sonata for the Pf. with an accompaniment for a French Horn or Tenor or Violoncello . . .". K.C.C. (Wm. 1812), Pf. part only. Adv. Birchall A.
 arr. (b) *For Pf. and German Fl. or Vlo.:* Monzani & Co. [1807?]. B.M. (Wm. 1807); B.M.H. (no Wm.). Later on adv. Monzani as no. 10 of "Selection".
 (c) *For Pf., Fl. or Vlo.:* Goulding, d'Almaine & Co. [c. 1825], as no. (10) of "Selection of L. V. Beethoven's Piano Music". Seen. Adv. Goulding.
 (d) *For Pf. and Fl.:* Cocks & Co. [1826]. Reviewed in *Quarterly Music Magazine*, VIII, 1826, p. 358, no copy traced.

19. Op. 18, no. 1-6. **String Quartets** [no. 1-6]. (Vienna, 1801.)
- (a) Clementi, Banger, Hyde, Collard & Davis [1805?].
 - (b) Clementi & Co. [1811?].
 - (a) R.A.M. (Wm. 1797!); B.M. (Wm. 1805).
 - (b) B.M.H. (Wm. 1810 and 1811); R.C.M. (Wm. 1824); R.A.M., nos. 1-3 only (Wm. 1819). Reissue of (a). Adv. Clementi 1823.
- arr. (c) *As Piano Trio*: Monzani & Hill [c. 1810], publ. as "op. 60", no. 37-42 of "Selection". R.C.M., three copies of no. 1 and 3, two copies of no. 2 and 4-6 (no Wm.). Adv. Monzani.
20. Op. 19. **Piano-Concerto, B flat major**. (Vienna, 1801.)
- Adv. Clementi 1823, but doubtful if published.
21. Op. 20. **Septet for Vn., Va., Horn, Clarinet, Bassoon, Vlo. and Double Bass**. (Vienna, 1802.)
- arr. *As String-Quintet*:
- (a) Clementi, Banger, Hyde, Collard & Davis [1807?]. B.M. (Wm. 1807); K.C.C. (no Wm.).
 - (b) Clementi & Co. [c. 1819]. R.C.M., two copies (Wm. 1819 and 1823). Adv. Clementi 1823, as "Quintet Book 1 and 2".
- As Piano-Duet (4 hands)*:
- (c) Clementi & Co. [1817?]. B.M.H.; R.C.M.; U.L.C. (all Wm. 1817). Adv. Clementi 1823.
 - (d) Arr. by G. E. Griffin, Regent's Harmonic Institution [1819?]. B.M. (Wm. 1819); B.O. (Wm. 1819).
- As Quartet for Pf., Fl., Vn. and Vlo.*:
- (e) Arr. by J. N. Hummel "for the proprietor", Birchall, Chappell, Goulding, Latour. B.O. (Wm. 1827). This may not have been published before Beethoven's death.
- Op. 20, see also op. 38.
22. Op. 21. **First Symphony, C major**. (Leipzig, 1801, parts.)
- I. *Full Score*:
- (a) Cianchettini & Sperati [1809].
 - (b) L. Lavenu [1812?].
 - (a) Publ. 1809 as "Symphony no. II" [!] = no. XXVI of "A Compleat Collection of Haydn, Mozart and Beethoven's Symphonies". Plate no. 26. This is the first edition of the full score. Simrock's score was not published before 1822. B.M. and others.
 - (b) "Titelauflage" of (a). T-p.: "A Complete Collection of Mozart and Beethoven's Symphonies in Score . . . no. . . . [blank space], London. Printed & Sold by L. Lavenu, Music Seller to His Royal Highness the Prince of Wales, 26, New Bond Street". R.C.M. (Wm. 1812).
- II. *Arrangements*:
- As Septet for 2 Vns., German Fl., 2 Vas., Vlo. and Double Bass (or 2 Vlos.)*:
- (c) By G. Masi. Monzani & Hill [1815?]. R.M. (no Wm.); R.C.M. (no Wm.). Adv. Monzani on bottom of p. 1 of Catalogue Thematique.

For Pf. and Fl. (+ Vn. and Vlo.):

- (d) By G. Masi. Monzani & Hill [1818?], as no. 62 of "Selection". B.M. (no Wm.).

For Pf.-Duet "two performers on one Pf.":

- (e) Birchall [1817?]. B.M. (no Wm.); U.L.C. (no Wm.).

For Pf., Fl., Vn. and Vlo.:

- (f) By S. F. Rimbault. Hodsoll [1823?]. B.O. (Wm. 1823).

As Trio for Pf., Fl. and Vlo., "no. 1":

- (g) By J. N. Hummel. Chappell [1825]. B.O. (Wm. 1825). Reviewed *Harmonicon*, 1825, p. 136.

As Quartet for Pf., Fl., Vn. and Vlo.:

- (h) By J. N. Hummel. Chappell [1826]. B.O. (Wm. 1825). Reviewed *Quarterly Mus. Magazine*, VIII, 1826, p. 213f.

23. Op. 22. **Sonata for Pf.** (Leipzig, 1802.)

- (a) Adv. as no. 65 of "Selection" [c. 1820], no copy traced.
(b) 2nd movement only: publ. as "Rondo for the Pf., no. (2)", Royal Harmonic Institution [1819?]. B.M.H. (Wm. 1819).

24. Op. 23 and 24. **Two Sonatas for Pf. and Vn.** (Vienna, 1801.)

- (a) Broderip & Wilkinson [1805?].
(b) Preston [1810?].
(c) Monzani & Hill [c. 1810].
(a) As "op. 23", B.M. (Wm. 1804). Adv. Brod. 1806.
(b) As "op. 23", R.C.M. (no Wm.); seen (Wm. 1809). Reissue of (a). Adv. Preston B and C.
(c) "Fr. op. 23", as no. 33 and 34 of "Selection" (no. 33 = op. 24; no. 34 = op. 23). B.M.H., no. 33, Pf. part only (no Wm.); no copy of no. 34 traced. Adv. Monzani.

25. Op. 23. **Sonata for Pf. and Vn.** (Vienna, 1801.)

- (a) A. Hamilton [1805?].
(b) Royal Harmonic Institution [1820?].
(a) Adv. Hamilton, no copy traced.
(b) As "op. 23, no. 2", private collection.

26. Op. 24. **Sonata for Pf. and Vn.** (Vienna, 1801.)

A. Hamilton [1807?]. B.M. (Wm. 1807). Adv. Hamilton.

Op. 24, see also under no. 42.

Op. 25, see op. 41.

27. Op. 26. **Sonata for Pf.** (Vienna, 1802.)

- (a) Monzani & Hill [c. 1815].
(b) "Marcia funebre" (= 3rd movement) [1823].
(a) As no. 48 of "Selection." R.C.M. (no Wm.); C.B.O. (no Wm.). Adv. Monzani.
(b) In *Harmonicon*, I, 1823, no. 29.

28. Op. 27, no. 1 and 2. **Two Sonatas "quasi una fantasia" for Pf.** (Vienna, 1802.)

Monzani & Hill [c. 1820]. As no. 67 and 68 of "Selection". B.M.H. (no Wm.). Adv. Monzani.

29. Op. 28. **Sonata for Pf.** (Vienna, 1802.)
- (a) Broderip & Wilkinson [1805?].
 - (b) Preston [1817?].
 - (c) Monzani & Hill [c. 1820].
 - (a) As "Sonata Pastorale". R.C.M. (Wm. 1803). Adv. Broderip 1806.
 - (b) As "Sonata Pastorale". B.M.H. (Wm. 1817). Reissue of (a). Adv. Preston C.
 - (c) Adv. as no. 61 ("op. 14") of "Selection", no copy traced.
30. Op. 29. **Quintet for 2 Vns., 2 Vas. and Vlo.** (Leipzig, 1801.)
- (a) Monzani & Comp. [1807?]. B.M. (no Wm.). Adv. Monzani on bottom of p. 1 of "Catalogue Thematique", "Two Grand Quintetti".
 - arr. (b) *For Harp and Pf. (with Fl. ad lib.)*: by N. C. Challoner. Chappell [1826]. Reviewed in *Quarterly Mus. Magazine*, VIII, 1826, p. 520.
 - (c) As "Grand Quintett, Pf., Vn., Va. and Vlo" (most probably op. 29). Adv. Brod. 1806, no copy traced.
- Op. 29, see also under no. 77.
31. Op. 30, no. 1-3. **Three Sonatas [no. 1-3] for Pf. and Vn.** (Vienna, 1803.)
- (a) A. Hamilton, no. 3 only [1804?].
 - (b) Broderip & Wilkinson [1806?].
 - (c) Preston [1812?].
 - (d) Monzani & Hill [c. 1815].
 - (a) R.C.M. (Wm. 1804). Adv. Hamilton.
 - (b) No. 1 and 2: R.C.M. (no. 1: Wm. 1806; no. 2: no Wm.); no. 2: B.M. (Wm. 1807). Adv. no. 1-3, Brod. 1806, no copy of no. 3 traced.
 - (c) No. 2: R.C.M. (no Wm.); no. 3: B.M. (Wm. 1807). Reissue of (b). Adv. no. 1-3, Preston B and C, no copy of no. 1 traced.
 - (d) Adv. as no. 49-51 of "Selection", no copy traced.
32. Op. 31, no. 1-3. **Three Sonatas [no. 1-3] for Pf.** (No. 1 and 2, Zürich, 1803; no. 3, Zürich, 1804.)
- (a) Clementi, Banger, Hyde, Collard & Davis, no. 3 only [1804?].
 - (b) Lavenu & Mitchell, no. 3 only [1807?].
 - (c) T. Boosey & Co., no. 1 only [1818?].
 - (d) Monzani & Hill [c. 1820].
 - (a) As "op. 47" [!]. B.O. (Wm. 1803); B.M.H. (Wm. 1803); U.L.C. (Wm. 1803 or 1806); B.M. (Wm. 1808); R.C.M. (no Wm.). Adv. Clementi 1823, as "op. 47".
 - (b) As "op. XLVII". B.M. (no Wm.).
 - (c) R.C.M. (Wm. 1817).
 - (d) Adv. as no. 72-74 of "Selection", no copy traced.
- NB. *Did the Clementi, Banger . . . edition of no. 3 precede Nägeli's of 1804 in the Répertoire des Clavecinistes?*
33. Op. 33. **Seven Bagatelles for the Pf.** (Vienna, 1803.)
- (a) J. Dale [1803?].
 - (b) Preston [1806?].
 - (c) Chappell [1814?].

- (a) "Des Bagatelles Pour la [!] Piano Forte, composée [!] par Louis van Boethoven [!]" B.M. (Wm. 1798!); U.L.C. (Wm. 1798!); B.M.H. (no Wm.); B.O. (no Wm.).
- (b) B.M. (Wm. 1805); B.M.H. (no Wm.).
- (c) B.M. (Wm. 1814); B.M.H. (no Wm.). Reissue of (a).

Single numbers and arrangements:

- (d) No. (1): Bagatelle for the Pf. Composed by L. Beethoven [!]. Buckinger & Sharp, London [1805?]. B.M.H. (no Wm.).
- (e) As no. (2) [should be no. 3]: t.p. as in (d). Buckinger & Sharp [1805?]. B.M.H. (no Wm.); R.C.M. (Wm. 1805). Label of C. Mitchell pasted on t.p.
- (f) No. 2: in *Harmonicon*, I, 1823, no. 71.
- (g) No. 3: in *Harmonicon*, V, 1827, part II, p. 117 ff.; used for "The Sale of Love", a ballad by Thomas Moore [doubtful if before Beethoven's death].
- (h) No. 4: "L'Estate an Air" in *Harmonicon*, III, 1825, p. 245.
- (i) No. 6: used for "Pale Broken Flower", by Thomas Moore, publ. J. Power. U.L.C. (Wm. 1811). Reviewed in *Quarterly Mus. Magazine*, VII, 1825, p. 259, without mentioning Beethoven's name.

NB. Was Dale's edition earlier than the Vienna one of 1803?

34. Op. 34. **Six Variations for Pf.** (Leipzig, 1803.)

- (a) Monzani & Hill [c. 1815].
- (b) Chappell [1819?].
- (c) Birchall [1822?].
- (a) Adv. as no. 58 of "Selection", no copy traced.
- (b) B.M.H. (Wm. 1819).
- (c) Adv. Birchall C, no copy traced.

35. Op. 35. **Variations, E flat major, for Pf.** (Leipzig, 1803.)

- (a) Birchall [1813?].
- (b) Monzani & Hill [c. 1815].
- (c) Clementi & Co. [c. 1820?].
- (a) C.B.O. (Wm. 1813); R.C.M. (no Wm.).
- (b) Adv. as no. 54 of "Selection", no copy traced.
- (c) Adv. Clementi 1823, no copy traced.

36. Op. 36. **Second Symphony, D major.** (Vienna, 1804, parts.)

I. Full Score:

- (a) Cianchettini & Sperati [1809].
- (b) L. Lavenu [1812?].
- (a) Publ. 1809, as "Symphony no. 1" [!] = no. XXV of "A Compleat Collection . . .", cf. op. 21. This is the first edition of the full score; Simrock's score was not published before 1822. Plate no. 25. B.M. and others.
- (b) "Titelaufage" of (a). Title-page as in op. 21. R.C.M. (Wm. 1812); R.M. (Wm. 1820).

II. Arrangements:

As Septet for 2 Vns., German Fl., 2 Vas., Vlo., and Double Bass:

- (c) By G. Masi. Monzani & Co. [1807?]. R.M. (no Wm.). Later issue: Monzani & Hill [c. 1820]. R.C.M. (no Wm.). Adv. Monzani on bottom of p. 1 of Catalogue Thematique.

For Pf., Vn., Fl. and Vlo.:

- (d) By J. N. Hummel. Chappell [1826]. Reviewed in *Quarterly Mus. Magazine*, VIII, 1826, p. 213f.

For Pf. Duo (4 hands):

- (e) By W. Watts. Chappell & Clementi [1823?]. B.M. (no Wm.); U.L.C. (no Wm.). Adv. Clementi 1823.

37. Op. 37. **Piano-Concerto, C minor.** (Vienna, 1804.)
Adv. Clementi 1823, but doubtful if published.
38. Op. 38. **Septet op. 20, arr. as Pf. Trio.** (Vienna, 1805.)
Monzani & Hill [c. 1820], as no. 66, "op. 38", of "Selection". B.M. (no Wm.); R.C.M. (no Wm.). Adv. Monzani.
39. Op. 39. **Two Preludes for Pf. or Organ.** (Leipzig, 1803.)
Preston [1815?]. B.M. (no Wm.); R.C.M. (Wm. 1825).
40. Op. 40. **Romance, G major, for Vn. and Orchestra.** (Leipzig, 1803.)
arr. Pf. and Vn.: Monzani & Hill [1818?]. B.M. (no Wm.).
41. Op. 41. **Serenade for Pf. and Fl. or Vn. (arr. from op. 25).** (Leipzig, 1804.)
(a) A. Hamilton [1805?].
(b) C. Wheatstone [1806?].
(c) Birchall [1815?].
(d) Monzani & Hill [c. 1815].
(a) As "Grand Sonata for the Pf. with acc. for a Fl. or Vn". R.C.M. (Wm. 1805). On foot of t.-p. list of Beethoven's works "just published".
(b) Adv. Wheatstone, no copy traced.
(c) As "A (1st) Serenade for the Pf. with Fl. . . ." R.C.M. (no Wm.).
(d) Adv. as no. 53, "op. 41", of "Selection", no copy traced.
42. Op. 43. **"Die Geschöpfe des Prometheus", Ballet.** (Vienna, 1801, Piano score.)
I. Piano Score:
(a) Broderip & Wilkinson [1804?].
(b) Preston [c. 1812].
(a) Publ. as "op. 24". Seen (Wm. 1803); Ellis, London, Cat. 281, 1931, no. 28. Adv. Brod. 1806.
(b) Adv. as "op. 24". Reissue of (a). Adv. Preston B and C, no copy traced.
- II. The Overture only:*
Parts:
(c) Monzani & Hill [c. 1820]. Edinburgh, Reid Library (*cf.* Catalogue 1941, p. 10).
arr. (d) For Pf., Fl. and Vlo.: Monzani & Hill [c. 1820], as no. 63 of "Selection". B.M. (no Wm.). Adv. Monzani.
(e) *For Pf., Vn., Fl. and Vlo.:* in "Twelve select overtures of Beethoven, Cherubini, Gluck, Mozart, etc.", by J. N. Hummel. T. Boosey & Co. [1819?]. B.O. (Wm. 1819).
(f) As "Duet for 2 performers on the Pf.", by J. W. Holder. Royal Harmonic Institution [1819?]. B.O. (Wm. 1819), Pf. I part only.

III. Other parts of op. 43:

- arr. (g) "Prometheus Quadrilles" for Pf. Chappell [1823?]. U.L.C. (Wm. 1823).
- (h) "Introduction and Air" [= op. 43, no. 5] in *Harmonicon*, IV, 1826, p. 154.
- (i) "Rondo . . . with an introduction . . ." [part I = *Adagio* introduction of op. 43, no. 9, arr. and transposed to F major]. *Harmonicon*, V, 1827, p. 117—doubtful if published before Beethoven's death.
43. Op. 44. **Fourteen Variations for Pf., Vn. and Vlo.** (Leipzig, 1804.)
Monzani & Co. [1807?]. "Beethoven's Varns., no. 7". R.C.M. (Wm. 1805); B.M.H. (no Wm.). Later on [c. 1810] publ. by Monzani & Hill as no. 7 of "Selection". Adv. Monzani.
44. Op. 45. **Three Marches for Pf. Duet (4 hands).** (Vienna, 1804.)
- (a) Birchall [1805?].
- (b) Lavenu [1807?].
- (c) Monzani & Hill [c. 1810].
- (d) Clementi, Banger, Hyde, Collard & Davis [1810?].
- (e) G. Walker [1815?].
- (a) B.M.H., two copies (Wm. 1803 and no Wm.). Adv. Birchall B.
- (b) Adv. Lavenu B, no copy traced.
- (c) As no. 19 of "Selection". B.M.H. (no Wm.). Adv. Monzani.
- (d) B.M.H. (Wm. 1815). Adv. Clementi 1823.
- (e) R.C.M. (Wm. 1808); B.M.H. (Wm. 1819). Reissue of (d).
45. Op. 46. **Adelaide, Song with Pf. accompaniment.** (Vienna, 1797.)
- (a) Monzani & Co. [1807?].
- (b) Goulding, d'Almaine, Potter & Co. [1811?].
- (c) Boosey & Co. [1820?].
- (d) Clementi & Co. [c. 1820].
- (a) R.C.M. (Wm. 1807). Adv. Monzani on bottom of p. 1 of Catalogue Thematique.
- (b) "Sung by Mr. Braham at Mr. Salomon's Concert. The celebrated Cantata of Adelaide by Louis van Beethoven, adapted by S. Ogle to words taken from Milton's Lycidas, and inscribed by her to J. W. Windsor of Bath". K.C.C. (Wm. 1811).
- (c) B.M. as no. 25 and 26 of "Journal Hebdomadaire".
- (d) Adv. Clementi 1823, no copy traced.
46. Op. 47. **Sonata for Pf. and Vn. (The Kreutzer).** (Bonn, 1805.)
- (a) Birchall [1806?].
- (b) Monzani & Hill [c. 1815].
- (a) B.M. (no Wm.); R.C.M. (no Wm.); U.L.C. (Pf. part only, no Wm.). Adv. Birchall A.
- (b) As no. 57 of "Selection". R.C.M. (no Wm.). Adv. Monzani.
- Op. 47, see also under no. 32.
47. Op. 48. **Six Songs with Pf. accompaniment (Texts by Gellert).** (Vienna, 1803.)
- (a) Clementi, Banger, Collard, Davis & Collard [1810?].
- (b) Clementi & Co. [before 1823].
- (a) Adv. as published on title of Haydn's *Ten Commandments* (copy in B.M.), no copy traced.
- (b) R.C.M. (Wm. 1827). Adv. Clementi 1823.

48. Op. 49. **Two Sonatas for Pf.** (Vienna, 1805.)

- (a) Clementi, Banger, Hyde, Collard & Davis [1806?].
- (b) Birchall [1806?].
- (c) Clementi, Banger, Collard, Davis & Collard [1810?].
- (d) Monzani & Hill [c. 1810].
- (e) W. Mitchell [1811?].
- (f) Preston [1812?].
- (g) Walker [1820?].
- (a) R.C.M. (Wm. 1805). Adv. Clementi 1823.
- (b) Adv. Birchall A, no copy traced.
- (c) C.B.O. (Wm. 1810).
- (d) As no. 25 and 26 of "Selection" (no. 25 = op. 49, no. 2; no. 26 = op. 49, no. 1). B.M.H. (no Wm.). Adv. Monzani.
- (e) Adv. in his edition of J. L. Dussek's Sonata for the Piano Forte, no. 1 from op. 14 (Wm. 1811).
- (f) Copy seen. Adv. Preston C.
- (g) B.M.H. (Wm. 1819); R.C.M. (no Wm.) (no. 2 printed in front of no. 1).

49. Op. 51, no. 1. **Rondo, C major, for Pf.** (Vienna, 1797.)

- (a) Monzani & Cimador [1805?].
- (b) J. Hamilton [1806?].
- (c) Birchall [1822?].
- (d) Preston [1822?].
- (a) B.M.H. (no Wm.). Later on [c. 1810] published by Monzani & Hill as no. 3 of "Selection". Adv. Monzani.
- (b) B.M.H. (Wm. 1806).
- (c) Adv. Birchall C, no copy traced.
- (d) As no. 10 of *Foreign and English Airs*, cf. no. 100. B.M.H. (Wm. 1821).

50. Op. 51, no. 2. **Rondo, G major, for Pf.** (Vienna, 1802.)

- (a) J. Hamilton [1806?].
- (b) Monzani & Hill [c. 1815].
- (c) Regent's Harmonic Institution [1819?].
- (d) Royal Harmonic Institution [1821?].
- (e) Birchall [1822?].
- (a) B.M. (Wm. 1806).
- (b) Adv. as no. 47 of "Selection", no copy traced.
- (c) As "no. 1". B.O. (Wm. 1819).
- (d) B.M.H. (Wm. 1819).
- (e) Adv. Birchall C, no copy traced.

51. Op. 53. **Sonata for Pf.** (Vienna, 1805.)

- (a) Preston [1807?].
- (b) G. Walker [1815?].
- (c) Monzani & Hill [c. 1815].
- (a) B.M. (Wm. 1807); R.C.M. (no Wm.).
- (b) B.M.H. (Wm. 1815).
- (c) As no. 59 of "Selection". R.C.M. (no Wm.). Adv. Monzani.

52. Op. 55. **Third Symphony, Eroica, E flat.** (Vienna, 1806, parts.)

I. Full Score:

Cianchettini & Sperati [1809] = no. XXVII of "A Compleat Collection . . .", cf. op. 21. This is the first edition of the full score; Simrock's score was not published before 1822. Plate no. 27. B.M. and others.

II. Arrangement:

As Septet for 2 Vns., German Fl., 2 Vas., Vlo. and Double Bass (or 2 Vlos.):
by G. Masi:

- (a) Monzani & Co. [1807?]. R.M. (no Wm.).
- (b) Monzani & Hill [1820?]. R.C.M. (no Wm.).

53. Op. 56. **Concerto for Pf., Vn. and Vlo.** (Vienna, 1807.)

Adv. Clementi 1823, but doubtful if published.

54. Op. 58. **Piano-Concerto, G major.** (Vienna, 1808.)

Adv. Clementi 1823, but doubtful if published.

55. Op. 59, no. 1-3. **String Quartets [no. 1-3].** (Vienna, 1808.)

- (a) Astor & Co., 79, Cornhill [1809?].
- (b) Clementi, Banger, Hyde, Collard & Davis [1810?].
- (c) Clementi, Collard, Davis & Collard [1820?].
- (a) U.L.C. (Wm. 1808).
- (b) B.M.; R.A.M.; R.C.M. (all no Wm.).
- (c) R.C.M. (Wm. 1819). Adv. Clementi 1823.

56. Op. 60. **Fourth Symphony, B flat.** (Vienna, 1808.)

arr. (a) *As Septet:* for 2 Vns., 2 Vas., Fl., Vlo. and Double Bass (or 2 Vlos.), by W. Watts. L. Lavenu [1810?]. R.M. (no Wm.); R.C.M. (Wm. 1816).

(b) *As Piano Duet:* by W. Watts. Adv. Clementi 1823, no copy traced.

(c) *As Pf. Trio:* Adv. Goulding, no copy traced.

Op. 60, see also under no. 19.

57. Op. 61. **Concerto for Vn. and Orchestra.** (Vienna, 1809.)

Parts:

(a) Clementi & Co. [c. 1820]. R.C.M. (no Wm.). Adv. Clementi 1823.

arr. (b) *As Piano-Concerto:* Parts: Clementi, Banger, Collard, Davis & Collard [c. 1810]. B.M. (no Wm.); R.C.M. (Wm. 1810), Pf. part only.

Op. 61, see also under no. 9.

Op. 62. **Overture to Coriolan.** See under no. 64.

Op. 63, see under no. 70.

Op. 64, see under no. 65.

58. Op. 65. **Scena and Aria "Ah! perfido".** (Leipzig, 1805.)

Birchall [1825?]. B.M. (no Wm.).

Op. 65, see under no. 71.

59. Op. 66. **Twelve Variations on an air from the Magic Flute for Pf. and Vlo.** (Vienna, 1798.)

"A favorite air with variations for the piano forte, no. (14)". Birchall [1815?]. B.M. (no Wm.).

60. Op. 67. **Fifth Symphony, C minor.** (Leipzig, 1809, parts.)
arr. (a) *As Septet:* for 2 Vns., 2 Vas., Fl., Vlo. and Double Bass (or 2 Vlos.), by W. Watts. Lavenu [1810?]. R.M. (no Wm.); R.C.M. (Wm. 1816).
 (b) *As Pf. Duet:* as no. 46 of "Selection". Monzani & Hill [1820?]. B.M. (no Wm.). Adv. Monzani.
 (c) *As Quartet:* for Pf., Fl., Vn. and Vlo., by J. N. Hummel, published as Symphony no. 3 [!]. Chappell & Co. [1825]. B.O. (Wm. 1825).
 (d) Second movement, Andante, only, "for two performers on one Pf". G. Walker [c. 1820]. B.M.H. (Wm. 1819).
61. Op. 68. **Sixth Symphony, Pastoral, F major.** (Leipzig, 1809, parts.)
arr. (a) *As Septet:* for 2 Vns., 2 Vas., Fl., Vlo. and Double Bass (or 2 Vlos.), by W. Watts. Lavenu [1810?]. R.M. (no Wm.); R.C.M. (Wm. 1816).
 (b) *As Pf. Duet:* by W. Watts, "Published by the Editor" [1815?]. C.B.O. (Wm. 1815); R.C.M. (no Wm.).
62. Op. 69. **Sonata for Pf. and Vlo.** (Leipzig, 1809.)
 Adv. Monzani as no. 52 of "Selection" [c. 1815], no copy traced.
63. Op. 70. **Two Trios for Pf., Vn. and Vlo.** (Vienna, 1809.)
 (a) Monzani & Hill [c. 1815].
 (b) Clementi & Co. [1823?].
 (c) R. Cocks & Co. [1827?].
 (a) As no. 55 and 56 of "Selection". No. 55 only: R.C.M. (no Wm.). No copy of no. 56 traced. Adv. Monzani.
 (b) Adv. Clementi 1823, no copy traced.
 (c) B.M. (no Wm.), doubtful if published before Beethoven's death.
64. Op. 72b. **Fidelio.** (Vienna, 1814.)
arr. (a) Overture only in "Beethoven's three celebrated overtures, Fidelio, Coriolan and Egmont, arranged for 2 Vns., 2 Vlos., Fl. and 2 Basses . . .", by N. Mori, parts. Lavenu & Co. [1820?]. B.M. (Wm. 1820).
 (b) "March in the Opera of Fidelio" for Pf. [= op. 72b, no. 6] in *Harmonicon*, V, 1827, p. 80, doubtful if published before Beethoven's death.
65. Op. 73. **Piano-Concerto, E flat.** (Leipzig, 1811.)
Orchestral parts: "Grand Concerto for the Pf., as newly constructed . . .", published as "op. 64". Clementi & Co. [1811?]. R.C.M. (Wm. 1810); B.M. (Wm. 1818); Piano part only, U.L.C. (Wm. 1810). Adv. Clementi 1823 as "op. 64".
66. Op. 74. **String Quartet, E flat.** (Leipzig, 1810.)
Parts: Clementi & Co., as "op. 62" [1811?]. B.M. (no Wm.); R.C.M., two copies (Wm. 1821 and 1827). Adv. Clementi 1823.
67. Op. 75, no. 1-6. **Six Songs with Pf. accompaniment.** (Leipzig, 1810.)
 (a) No. 1. "Know'st thou the Land, a favorite Arietta".
 2. "The irresolute Lover, a Favorite Arietta".
 3. "The Flea, A Comic Song and Chorus".
 4. "Mary's Warning, A Favorite Arietta".
 5. "The Distant Lover, A favorite Arietta".
 6. "The Contented Man, A favorite Arietta".

- No. 1-6. Clementi, Banger, Collard, Davis & Collard [1813?]. B.M. (no Wm.). Adv. Clementi 1823.
- (b) No. 1 alone, in *Harmonicon*, III, 1825, p. 28.
- (c) No. 4 reviewed in *Gentleman's Magazine*, March, 1813, p. 254.
68. Op. 76. **Variations for Pf., D major.** (Leipzig, 1810.)
Clementi, Banger, Collard, Davis & Collard [1813?]. B.M. (no Wm.). Adv. Clementi 1823.
69. Op. 77. **Fantasia for Pf., G minor.** (Leipzig, 1810.)
Clementi & Co. [1813?]. B.M. (no Wm.). Adv. Clementi 1823.
- Op. 78, see op. 79.
70. Op. 79 and 78. **Two Sonatas for Pf.** (Leipzig, 1810 and 1809.)
(a) Clementi, Banger, Collard, Davis & Collard [1810?].
(b) Op. 79, 2nd and 3rd movements only: Royal Harmonic Institution [1825?].
(a) B.M. (no Wm.), publ. as "op. 63". Adv. Clementi 1823.
(b) B.M.H. (Wm. 1824), as "Rondo for the Pf., no. (4)".
71. Op. 80. **Fantasia for Pf., Chorus and Orchestra.** (Leipzig, 1811.)
arr. As "Grand Fantasia for the Pf. . . . op. 65". Clementi & Co. [1811?]. R.C.M. (Wm. 1810). Adv. Clementi 1823.
72. Op. 81a. **Sonata for Pf. "Les Adieux".** (Leipzig, 1811.)
Clementi & Co. [1811?]. Plate-mark: "No. 1820". B.M. (no Wm.); R.C.M. (no Wm.). Adv. Clementi 1823.
73. Op. 81b. **Septet for 2 Vns., Va., Vlo. and 2 Horns.** (Bonn, 1810.)
arr. As *Pf. Trio*: Monzani & Hill [c. 1820], as "op. 81", no. 75 of "Selection". R.C.M. (no Wm.). Adv. Monzani.
74. Op. 82, no. 1-5. **Four Ariettes and a Duet with Pf. accompaniment.** (Leipzig, 1811.)
No. 1. "Dimmi Ben Mio, An Italian Arietta, no. 3".
2. "T'intendo sì, an Italian Arietta, no. 1".
3. "L'Amante impaziente, Comic Arietta, no. 2".
4. "L'Amante Impazienta [!], serious arietta . . . no. 4".
5. "Odi l'aura, Duet for Soprano & Tenore" [no number].
No. 1-5: Clementi, Banger, Collard, Davis & Collard [1815?]. B.M., no. 1-3 and 5 (no Wm.); B.O., no. 4 only (no Wm.). Adv., no. 1-5, Clementi 1823.
75. Op. 84. **Music for "Egmont" by Goethe.** (Leipzig, 1811-12.)
arr. (a) Overture, as Duet for two performers on the Pf., by W. Watts. Birchall [1810?]. Offered by Ellis, London, Cat. XV, 1913, no. 41.
(b) Overture for Pf. (+ Va., Fl. and Vlo.), by Moscheles. Addison & Beale, 1824. B.M.
(c) "March in the melo-dram of *Egmont*" [= March from no. 5—*Zwischenakt* 3], arr. in *Harmonicon*, IV, 1826, p. 204.
- Op. 84, see also under no. 64.

76. Op. 85. **Christus am Oelberge, Oratorium.** (Leipzig, 1811.)
arr. (a) "The Mount of Olives . . .", arr. for Pf. by Sir George Smart . . . Sir George Smart, Chappell . . . [1813?]. B.M. (Wm. 1813); U.L.C. (Wm. 1813) and others.
 (b) "Beethoven's Introduction and Chorusses from . . . The Mount of Olives . . . arr. for Organ or Pf. by J. C. Nightingale . . .". Halliday & Co. [1825?]. R.M. (no Wm.).
 (c) "Beethoven's Celebrated Hallelujah Chorus . . ." arr. for Pf. Duet by D. Bruguier. Rutter & McCarthy [1820?]. B.M. (Wm. 1819); U.L.C.
 (d) "The Hallelujah Chorus . . . arr. as a duet 4 hands", by W. Watts. Birchall [1820?]. B.M. (no Wm.).
 (e) "New Series, The Chorister's Companion. Beethoven's grand Chorus: Praise the Lord . . .", by Jos. Hart. Hart & Fellows [c. 1825]. U.L.C. (no Wm.).
 (f) Hallelujah Chorus, arr. Harp., Pf. and acc. Fl. and Vlo., by J. F. Burrowes. No publisher's name. Reviewed in *Quarterly Mus. Magazine*, VII, 1825, p. 119.
77. Op. 87. **Trio for 2 Oboes and Cor anglais.** (Vienna, 1806.)
arr. As "Grand Trio for Three Flutes, op. 29 [1]". Monzani & Hill [c. 1825?]. B.M. (no Wm.).
78. Op. 88. **Das Glück der Freundschaft.** (Vienna, 1803.)
 "Friendship a Canzonet" [= op. 88], in *Harmonicon*, IV, 1826, p. 242.
79. Op. 89. **Polonaise for Pf., C major.** (Vienna, 1815.)
 Clementi & Co. [1819?]. B.M.H. (Wm. 1819). Adv. Clementi 1823.
80. Op. 90. **Sonata for Pf.** (Vienna, 1815.)
 Clementi & Co. [1823]. Seen. Reviewed in *Quarterly Mus. Magazine*, 1823, p. 374.
81. Op. 91. **Wellington's Sieg. . . .** (Vienna, 1816.)
arr. (a) "Beethoven's Grand Battle Symphony . . . for the Pf. . . ." Birchall [January, 1816]. B.M.; U.L.C.; K.C.C. (all Wm. 1812).
 NB. *This is the first edition of the piano score.*
 (b) For Harp and Pf., acc. Fl. and Vlo., by W. C. Bochsa. No publisher's name. Reviewed in *Quarterly Mus. Magazine*, IX, 1827, p. 141.
82. Op. 92. **Seventh Symphony, A major.** (Vienna, 1816.)
arr. (a) "Grand Symphony (in A:) adapted for the Pf. . . ." published as op. 98. Birchall [1817]. U.L.C. (no Wm.).
 (b) *As Septet for 2 Vns., 2 Vas., Fl. and 2 Basses:* by N. Mori. E. Lavenu [1820?]. B.M. (Wm. 1821); R.C.M., two copies (Wm. 1820 and 1821).
 (c) Fragment of 2nd movement, arr. in *Harmonicon*, II, 1824, p. 69.
83. Op. 93. **Eighth Symphony, F major.** (Vienna, 1816.)
arr. (a) *As Pf. Duet:* by W. Watts. Chappell [1818?]. B.M. (Wm. 1818).
 (b) *As Septet for 2 Vns., 2 Vas., Fl., Vlo. and Contra Bass:* by F. W. Crouch. Royal Harmonic Institution, Plate no. 864 [c. 1823]. R.C.M. (Wm. 1822).
 (c) *As Pf. Duet.* Adv. Clementi 1823, no copy traced.

84. Op. 95. **String Quartet, F minor.** (Vienna, December, 1816.)
 "Eleventh Quartett for 2 Violins, Tenor & Bass". Parts. Clementi & Co. [1816?]. B.M.; B.M.H.; R.A.M.; R.C.M. (all Wm. 1815). Adv. Clementi 1823.
 NB. *This edition may be simultaneous with, or even earlier than the Steiner edition of December, 1816.*
85. Op. 96. **Sonata for Pf. and Vn.** (Vienna, 1816.)
 (a) Birchall [1816]. B.M. (Wm. 1815); U.L.C.
 (b) Longman & Heron [1818]. No copy traced, but this publication was the subject of an action by Birchall (see *The Times*, 18th December, 1818).
86. Op. 97. **Trio for Pf., Vn. and Vlo.** (Vienna, 1816.)
 Birchall [1816]. R.C.M. (Wm. 1815); C.B.O. (Wm. 1815); U.L.C.
 Op. 98, see under no. 82.
87. Op. 105 and 107. **Variations for Pf. alone, or with Fl. or Vn.**
 (a) "No. (1-2-3) (4-5-6) (7-8-9) of Twelve National Airs With Variations for the Piano Forte And an accompaniment for the Flute . . .". Preston (and Thomson, Edinburgh) [1819]. B.M.H.; B.O.; U.L.C.
 NB. *First edition of the six themes, op. 105 and no. 2, 6 and 7 of op. 107. Only nine numbers, out of twelve, given on title, were published. Cf. Cat. Hirsch, IV, no. 364, and C. B. Oldman: "Beethoven's Variations on National Themes . . ." in MUSIC REVIEW, XII, February, 1951, p. 45 ff.*
 (b) Reeve & Walker [1821?], op. 107, no. 8 only, no copy traced.
 (c) Paine & Hopkins, 69, Cornhill [1823], parts of op. 105 and 107. K.C.C., no. 4 and 12 only (no Wm.). No. 4, History's Muse or Paddy Wack = Air écossais, op. 105, no. 6. No. 12, St. Patrick's Day = Air écossais, op. 107, no. 4.
 NB. For (b) and (c), cf. C. B. Oldman, *loc. cit.*, p. 50-51.
88. Op. 106. **Sonata for the Pf. (Hammerklavier).** (Vienna, 1819.)
 "Grand Sonata for the Piano Forte" [= part 1].
 "Introduction and Fugue for the Piano Forte" [= part 2].
 (a) The Regent's Harmonic Institution [1819?].
 (b) The Royal Harmonic Institution [1820?].
 (a) U.L.C. (Wm. 1819).
 (b) R.C.M. (no Wm.).
 Cf. C. B. Oldman: *Collecting Musical First Editions*, London, 1938, p. 114-5.
 Op. 107, see op. 105.
89. Op. 110. **Sonata for the Pf.** (Berlin-Paris, 1822.)
 Clementi & Co. [1823?]. U.L.C. (Wm. 1823).
90. Op. 111. **Sonata for the Pf.** (Berlin-Paris, 1823.)
 Clementi & Co. [1823?]. U.L.C. (Wm. 1822).
 NB. *This may be the first edition, or published simultaneously with Schlesinger's edition.*

91. Op. 113. *Die Ruinen von Athen*. (Overture: Vienna, 1823.)
arr. Overture only, for Pf., "no. 8". Boosey & Co. [1823]. Reviewed in *Quarterly Mus. Magazine*, V, 1823, p. 228-9, and in *Harmonicon*, May, 1823, p. 70, no copy traced.
92. Op. 116. *Terzetto "Tremate empi . . ."*. (Vienna, 1826.)
 Birchall [1827?]. R.M. (no. Wm.); R.C.M. (Wm. 1827).
93. Op. 119. *Bagatelles for the Pf.* (Paris, 1823.)
 "Trifles for the Piano Forte . . .". Clementi & Co. [1823?]. B.M.H. (Wm. 1822); U.L.C. (Wm. 1820). Reviewed in *Quarterly Mus. Magazine*, V, 1823, p. 374, and in *Harmonicon*, I, December, 1823, p. 195; almost certainly published in 1823.
 NB. *This may be the first edition.*
94. Op. 120. *Diabelli-Variations for the Pf.* (Vienna, 1823.)
 (a) Theme alone, publ. in *Harmonicon*, I, 1823, no. 50.
arr. (b) Reviewed in *Quarterly Mus. Magazine*, VI, 1824, p. 531*f.* as: "A Favourite Waltz with Variations for the Pf.; composed by the following composers: Beethoven, Czerny, Gaensbacher, Gelinek . . .". Boosey & Co. No copy traced. Doubtful if op. 120.
95. Op. 121*a*. *Variations for Pf., Vn. and Vlo.* (Vienna, 1824.)
 Chappell; Goulding [1824?]. On t.-p.: "This Trio is Property". "Published for the Proprietor". U.L.C. (Wm. 1823).
 NB. *This may be the first edition.*
96. Op. 127. *String Quartet, E flat.* (Mainz, 1826.)
 "The fifteenth Quartet . . .". Parts. Plate-mark: Beethoven, op. 127. Clementi & Co. [1827?]. R.C.M. (Wm. 1827).
97. Nottebohm, p. 135. *Twelve Menuets for Orchestra.* (Arr. for Pf., Vienna, 1795.)
arr. For Pf.: no. 10 in *Harmonicon*, I, 1823, no. 38; no. 9 in *Harmonicon*, II, 1824, p. 246.
98. Nottebohm, p. 136. *Twelve Deutsche Taenze for Orchestra.* (Arr. for Pf., Vienna, 1795.)
arr. "Twelve Waltzes for Pf."
 (a) Lavenu [1804?].
 (b) Broderip & Wilkinson [1806?].
 (c) Monzani & Hill [c. 1810].
 (d) Preston [1811?].
 (e) Penson, Robertson [1812?].
 (f) Clementi & Co. [1823?].
 (g) Goulding, d'Almaine [c. 1825].
 (h) No. 12 only, *Harmonicon* [1826].
 (a) Adv. Lavenu A, no copy traced.
 (b) B.M.H. (Wm. 1808).
 (c) B.M.H. (no. Wm.), no. 20 of "Selection". Adv. Monzani.
 (d) B.M.H. (Wm. 1811). Reissue of (b). Adv. Preston C.
 (e) Adv. Penson, no copy traced.
 (f) Adv. Clementi 1823, no copy traced.
 (g) Adv. Goulding, no copy traced.
 (h) Published as "The Post Horn", Vol. IV, 1826, p. 30.

99. Nottebohm, p. 144-5 and others. "Favorite Airs".

Birchall [c. 1810?]. R.C.M. (no Wm.). Collected volume, mostly with serial title "A Favorite Air with Variations for the Pf., No. . . .", containing:

1. No. (left blank) [no. 9 of Birchall's list]: Variations on own theme, G major, Notteb., p. 144-5.
2. No. (1): The manly heart for Pf. and Vn., Notteb., p. 145 [later issue].
3. No. (1): The same work [earlier issue].
4. No. (4): Se vuol ballare, Notteb., p. 144-5.
5. No. (5): See the conqu'ring hero, Notteb., p. 145.
6. No. (7): La stessa la stessissima, Notteb., p. 157.

Adv. Birchall A and C, as "Airs with Variations, no. 1-10".

100. Nottebohm, p. 144-5 and others. "Foreign and English Airs."

Preston [1815?]. Cecil Hopkinson, Cat. of Instrumental Music, 1800-20, 1951 (Wm. 1812); B.M.H. (Wm. 1821). Collected volume with serial title, "Foreign and English Airs arranged with Variations & as Rondos for the Pf. . . ." (no. 1-12), containing:

1. Var. "Bei Männern . . .", arr. for Pf. and Vn., score, Notteb., p. 145.
2. Var. "Quant' è più bello", Notteb., p. 155.
3. Var. "Le Nozze disturbate", Notteb., p. 156.
4. Var. "Se vuol ballare", Notteb., p. 144-5.
5. Var. "Judas Maccabaeus", Notteb., p. 145.
6. Var. "Tändeln und Scherzen", Notteb., p. 158.
7. Var. "La Stessa . . .", Notteb., p. 157.
8. Var. "God save the King", Notteb., p. 159.
9. Var. "Rule Britannia", Notteb., p. 159.
10. Rondo, op. 51, no. 1.
11. Var. "Nel cuor più non . . .", Notteb., p. 155.
12. Var. "Es war einmal ein alter Mann", Notteb., p. 155.

Adv. Preston B.

101. Nottebohm, p. 144-5. Twelve Variations "Se vuol ballare" for Pf. and Vn. (Vienna, 1793.)

- (a) Monzani & Hill [c. 1810].
- (b) Clementi & Co. [1813?].
- (c) Birchall [c. 1818].
- (d) Preston [c. 1821].

- (a) R.C.M. (no Wm.), as no. 28 of "Selection". Adv. Monzani.
- (b) B.M.H. (Wm. 1813), Pf. part only. Adv. Clementi 1823.
- (c) B.M.H. (Wm. 1812), Pf. part only; R.C.M. (no Wm.), cf. no. 99. Adv. Birchall A and C.
- (d) Cf. no. 100. Adv. Preston B and C.

102. Nottebohm, p. 145. Twelve Variations on theme from "Judas Maccabaeus" for Pf. and Vlo. (Vienna, 1797.)

- (a) Monzani & Co. [1807?].
- (b) Preston [1812?].
- (c) Penson, Robertson [1812?].
- (d) Goulding, d'Almaine [c. 1815].
- (e) Birchall [c. 1821].

- (a) B.M.H. (no Wm.). Later on publ. by Monzani & Hill as no. 1 of "Selection". Adv. Monzani.
 (b) B.M.H. (Wm. 1811), *cf.* no. 100.
 (c) Adv. Penson, no copy traced.
 (d) B.M. (Wm. 1811). Adv. Goulding.
 (e) R.C.M. (no Wm.), *cf.* no. 99. Adv. Birchall A and C.
- arr. (f) *For Pf. and Fl.*: Wheatstone [1806?]. Adv. Wheatstone, no copy traced.
 (g) "See the conquering Hero comes . . ." for Pf., Fl. and Vlo. Mitchell's Musical Library [1817?], Plate no. 622. B.M. (Wm. 1817).
103. Nottebohm, p. 145. **Seven Variations on "Bei Männern welche Liebe fühlen", for Pf. and Vlo.** [= "Manly Heart"]. (Vienna, 1802.)
 (a) A. Hamilton [1806?].
 (b) Monzani & Hill [c. 1810].
 (c) Preston [1822?].
 (a) Adv. on his edition of op. 51, no. 2, no copy traced.
 (b) Adv. as no. 29 of "Selection", no copy traced.
 (c) Adv. Preston C, *cf.* no. 100.
- arr. (d) Broderip & Wilkinson [1804?].
 (e) Birchall [c. 1810?].
 (f) Goulding, d'Almaine [c. 1825].
 (d) "Air with Variations . . . no. (1)" for Pf. [and Vn., in score]. C.B.O. (Wm. 1803).
 (e) *For Pf.*: [and Vn., in score]. B.M. (Wm. 1808); R.C.M. (no Wm.). *Cf.* no. 99. Adv. Birchall A and C.
 (f) *For Pf., Fl. or Vn.*: Adv. Goulding, no copy traced.
104. Nottebohm, p. 146. **Variations on theme of Count Waldstein for Pf.** (Bonn, 1794.)
 Chappell & Co. [1825?], Plate no. 597. B.M. (no Wm.).
105. Nottebohm, p. 149. **Rondo, A major, for Pf.** (Speyer, 1784.)
 (a) Clementi & Co. [1823?].
 (b) Goulding, d'Almaine [c. 1825].
 (a) Adv. Clementi 1823, no copy traced.
 (b) Adv. Goulding, no copy traced.
- NB. *It is doubtful if this piece adv. as "Rondo" is the one in A major.*
106. Nottebohm, p. 150-1. **Six Minuets, seven Ländlerische Tänze, six Ländlerische Tänze.** (Vienna, 1796, 1799, 1802.)
 Adv. Clementi 1823 as "Six Dances and thirteen Waltzes". No copy traced.
- NB. *It can be assumed that these are the dances quoted by Nottebohm. p. 150-1.*
107. Nottebohm, p. 151. **Andante for Pf.** (Vienna, 1806.)
 "A Favorite Andante for the Pf".
 Birchall [1815?]. B.M.H. (Wm. 1814 and 1815).
108. Nottebohm, p. 152. **"Kleines Stück" for Pf.** (Berlin, 1824.)
 As "Impromptu Composed at the Dinner Table", in *Harmonicon*, III, 1825, p. 142.

109. Nottebohm, p. 155. Thirteen Variations on "Es war einmal ein alter Mann" for Pf. (Bonn, 1794.)

- (a) Preston [c. 1810].
- (b) Birchall [c. 1810].
- (c) Monzani & Hill [c. 1810].
- (a) "A Favorite Air Arranged with fifteen [!] Variations . . .". B.M. (no. Wm.). Cf. no. 100.
- (b) Adv. Birchall A and C, no copy traced.
- (c) Adv. as no. 36 of "Selection", no copy traced.

110. Nottebohm, p. 155. Nine Variations on "Quant' è più bello" for Pf. (Vienna, 1795.)

- (a) L. Lavenu [1808?].
- (b) Monzani & Hill [c. 1810].
- (c) Birchall [c. 1810].
- (d) Penson, Robertson [c. 1812].
- (e) Goulding, d'Almaine [c. 1815].
- (f) The Regent's Harmonic Institution [1819].
- (g) Rob. Purdie, Edinburgh [1820?].
- (h) G. Walker [c. 1821].
- (i) Wm. Dale [c. 1822].
- (k) Preston [c. 1822].
- (a) "No. 12, Les Soirées Amusantes. Quant' è più bello, A Favorite Air Composed by Mozart [!] with nine Variations". B.M. (no Wm.).
- (b) B.M.H. (no Wm.), as no. 6 of "Selection". Adv. Monzani.
- (c) Adv. Birchall A and C, no copy traced.
- (d) Adv. Penson, no copy traced.
- (e) B.M. (Wm. 1814). Adv. Goulding.
- (f) B.O. (Wm. 1819).
- (g) B.M. (no Wm.).
- (h) B.M.H. (Wm. 1821).
- (i) B.M. (Wm. 1822).
- (k) Adv. Preston C. Cf. no. 100.

111. Nottebohm, p. 155. Six Variations on "Nel cuor più non mi sento" for Pf. ["Hope told a flattering tale."] (Vienna, 1796.)

- (a) Lavenu & Mitchell [c. 1806].
- (b) Preston [c. 1808].
- (c) Monzani & Hill [c. 1810].
- (d) Goulding, d'Almaine [c. 1815].
- (e) Penson, Robertson [c. 1820].
- (f) Birchall [c. 1822].
- (g) Clementi & Co. [c. 1823].
- (h) Royal Harmonic Institution [c. 1825].
- (a) Adv. Lavenu B, no copy traced.
- (b) "Paisiello's admired Duett 'nel cor piu non mi sento' . . .". B.M.H. (Wm. 1807). Adv. Preston B. Cf. no. 100.
- (c) Adv. as no 32 of "Selection", no copy traced.
- (d) B.M. (Wm. 1813). Adv. Goulding.
- (e) Adv. Penson, no copy traced.
- (f) Adv. Birchall C, no copy traced.

- (g) Adv. Clementi 1823, no copy traced.
 (h) B.M. (Wm. 1825).
- arr. (i) As *Pf. Duet*: by W. Bennett, reviewed in *Quarterly Mus. Magazine*, III, 1821, p. 351. [Beethoven's name not mentioned.]
112. Nottebohm, p. 156. *Twelve Variations on Menuet à la Vigano* from "Le Nozze Disturbate" for Pf. (Vienna, 1796.)
- (a) Broderip & Wilkinson [c. 1806].
 - (b) Monzani & Hill [c. 1810].
 - (c) Preston [c. 1822].
 - (d) Birchall [c. 1822].
 - (e) Goulding, d'Almaine [c. 1825].
- (a) B.M.H. (Wm. 1806).
 - (b) As "Beethoven's Variations, no. V. Pollacca from the Ballet, Le Nozze Disturbate". B.M. (no Wm.); B.M.H. (no Wm.). Later on published as no. 5 of "Selection". Adv. Monzani.
 - (c) Adv. Preston B and C. Cf. no. 100.
 - (d) Adv. Birchall C, no copy traced.
 - (e) Adv. Goulding, no copy traced.
113. Nottebohm, p. 156. *Twelve Variations on Valse Russe* from "Das Waldmädchen" for Pf. (Vienna, 1797.)
- (a) A. Hamilton [c. 1805].
 - (b) Theobald Monzani [1806].
 - (c) Goulding, d'Almaine [c. 1815].
 - (d) Birchall [c. 1822].
- (a) Adv. Hamilton, no copy traced.
 - (b) B.M.H. (no Wm.). Later published by Monzani & Hill as no. 2 of "Selection". B.M. has later issue [c. 1825]. Adv. Monzani.
 - (c) B.M. (no Wm.). Adv. Goulding.
 - (d) Adv. Birchall C, no copy traced.
114. Nottebohm, p. 156. *Six Easy Variations on a Swiss Song* for Pf. or Harp. (Bonn, c. 1798.)
- (a) B. Sharp [1805?].
 - (b) C. Wheatstone [1806?].
- (a) Published as "No. (3) Bagatelle for the Pf. [!] Composed by L. Beethoven [!]. London Printed, & Sold by B. Sharp, No. 11, Russell Court, Drury Lane". B.M.H. (Wm. 1805). Cf. no. 33, (d) and (e).
 - (b) Adv. Wheatstone, no copy traced.
115. Nottebohm, p. 157. *Six Variations on "Mich brennt ein heisses Fieber"* for Pf. (Vienna, 1798.)
- (a) A. Hamilton [c. 1805].
 - (b) G. Walker [c. 1819].
 - (c) Birchall [c. 1822].
- (a) Adv. Hamilton, no copy traced.
 - (b) B.M.H. (Wm. 1819).
 - (c) Adv. Birchall C, no copy traced.

116. Nottebohm, p. 157. Ten Variations on "La stessa, la stessissima" for Pf. (Vienna, 1799.)

- (a) Broderip & Wilkinson [c. 1806].
- (b) Monzani & Co. [1807?].
- (c) Birchall [c. 1810].
- (d) Preston [c. 1822].
- (e) Goulding, d'Almaine [c. 1825].
- (a) B.M.H. (Wm. 1805).
- (b) B.M. (no Wm.). On t.-p. pasted-over label with imprint: "Sold by C. Mitchell". On foot of p. 2: Monzani & Cimador; B.M.H. (no Wm.); Monzani & Hill [1810?], as Beethoven's Variations, No. IV.
- (c) R.C.M. (no Wm.). Adv. Birchall A and C. Cf. no. 99.
- (d) Adv. Preston B. Cf. no. 100.
- (e) Adv. Goulding, no copy traced.

117. Nottebohm, p. 158. Seven Variations on "Kind, willst du ruhig schlafen" for Pf. (Vienna, 1799.)

- (a) A. Hamilton [c. 1805].
- (b) Birchall [c. 1822].
- (a) Adv. Hamilton, no copy traced.
- (b) Adv. Birchall C, no copy traced.

118. Nottebohm, p. 158. Eight Variations on "Tändeln und Scherzen" for Pf. (Vienna, 1799.)

- (a) Monzani & Hill [c. 1810].
- (b) Preston [c. 1822].
- (a) B.M.H. (no Wm.), as no. 24 of "Selection". Adv. Monzani.
- (b) Adv. Preston B. Cf. no. 100.

119. Nottebohm, p. 158. Six Easy Variations on original theme for Pf. (Vienna, 1801.)

- (a) Monzani & Hill [c. 1810].
- (b) Goulding & Co. [c. 1820].
- (c) Birchall [c. 1822].
- (a) Adv. as no. 27 of "Selection", no copy traced.
- (b) B.M. (Wm. 1820), as "Goulding & Co.'s Selection of L. V. Beethoven's Piano Forte Music No. 27 (Tema with variations)".
- (c) B.M.H. (Wm. 1822), as "Air with Variations, no. (9)"; R.C.M. (no Wm.). Adv. Birchall C.

120. Nottebohm, p. 159. Seven Variations on "God save the King" for Pf. (Vienna, 1804.)

- (a) Preston [c. 1804 and later].
- (b) *Musical Magazine* [1809].
- (c) Monzani & Co. [1809?].
- (d) Clementi, Banger, Hyde, Collard & Davis [c. 1810 and later].
- (e) Goulding, d'Almaine [c. 1815].
- (a) B.M. (Wm. 1804).
- (b) Vol. I, no. 6, August, 1809. B.M.
- (c) B.M.H. (Wm. 1809). Later on published by Monzani & Hill as no. 9 of "Selection". Adv. Monzani.
- (d) U.L.C. (no Wm.); B.O. (Wm. 1823?). Adv. Clementi 1823.
- (e) B.M. (no Wm.). Adv. Goulding.

121. Nottebohm, p. 159. **Five Variations on "Rule Britannia" for Pf.** (Vienna, 1804.)
Preston [1805?]. B.M. (Wm. 1805). Cf. no. 100.
122. Nottebohm, p. 178. **"Zärtliche Liebe", Song with Pf. acc.** (Vienna, 1803.)
Based on this song: Canzonet, "My wife's a winsome wee thing", in *Harmonicon*, I, 1823, no. 18.
123. Nottebohm, p. 180. **"In questa tomba oscura", Song with Pf. acc.** (Vienna, 1808.)
Adv. Clementi 1823, no copy traced.
124. Nottebohm, p. 180. **"Andenken", Song with Pf. acc.** (Leipzig, 1810.)
Remembrance, A favorite Arietta ("I think of thee"). Clementi, Banger, Collard, Davis & Collard [1810?]. B.M. (no Wm.). Adv. Clementi 1823.
NB. *May have been published simultaneously with Leipzig edition.*
125. Nottebohm, p. 181. **"Lied aus der Ferne", Song with Pf. acc.** (Leipzig, 1810.)
Anxiety of Absence, a favorite Arietta ("As yet from my eye"). Clementi, Banger, Collard, Davis & Collard [1810?]. B.M. (no Wm.). Adv. Clementi 1823.
NB. *May have been published simultaneously with Leipzig edition.*
126. Nottebohm, p. 181. **"Der Liebende", Song with Pf. acc.** (Leipzig, 1810.)
The Lover. A favorite Arietta ("When new sense of painful pleasure"). Clementi, Banger, Collard, Davis & Collard [1810?]. B.M. (no Wm.). Adv. Clementi 1823.
NB. *May have been published simultaneously with Leipzig edition.*
127. Nottebohm, p. 190. **Walzes for Pf.—spurious works.** (No. 2-6, Mainz, 1828.)
1. "Landler for the piano-forte" [= no. 3 Hoffnungswalzer], in *Harmonicon*, II, 1824, p. 202.
2. "Waltz" [= no. 2 Schmerzenswalzer], in *Harmonicon*, IV, 1826, p. 226.
NB. *Both possibly first editions.*
128. Not in Nottebohm. **A Favourite Canzonetta for the Piano-Forte. . . .**
Published in Vienna . . . and in London by Messrs. Broderip & Wilkinson, Hodsoll, and Astor & Co. . . . [c. 1803]. B.M.; B.O.; U.L.C.
First edition. Reprinted in *Zeitschrift für Musikwissenschaft*, XIV, 1931-2, p. 29 ff., in article by J. H. Blaxland.
- The following not seen:—*
129. Not in Nottebohm. **Select Overtures of Beethoven, Cherubini, Gluck, Mozart, etc. . . .**
arr. Pf., Vn., Fl. and Vlo., by J. N. Hummel. T. Boosey & Co. [1824?].
Mentioned in *Quarterly Mus. Magazine*, VI, 1824, p. 551.
NB. Two overtures by Weber, Freischütz and Euryanthe, are reviewed as no. 9 and 10 of the collection; it must be presumed that overtures by Beethoven were amongst nos. 1-8.
130. Not in Nottebohm. **A Selection of Piano Forte Music by L. V. Beethoven.**
Published by Gow & Son (four numbers already out) [1825?]. Reviewed in *Quarterly Mus. Magazine*, VII, 1825, p. 119.

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String Quartet no. 2 in E flat, op. 73

BY

EDMUND RUBBRA

AN ANALYTICAL NOTE BY THE COMPOSER

THE writing of a second string Quartet was in the forefront of my mind when, in 1950, the Griller Quartet commissioned from me a new work for this medium.* This commission gave an impetus towards its realization, and the Quartet was completed in September, 1951, the first performance taking place on 11th May, 1952, at one of the Victoria and Albert Museum chamber concerts. There are

Ex.1 Allegro moderato

The musical score for Ex.1, Allegro moderato, is presented in three systems. Each system consists of four staves, representing the Violin I, Violin II, Viola, and Cello/Double Bass parts. The key signature is E-flat major (three flats) and the time signature is 4/4. The first system begins with a piano (p) dynamic in the Violin I part, followed by mezzo-piano (mp) in the Violin II and Viola parts, and mezzo-forte (mf) in the Cello/Double Bass part. The second system continues with mezzo-piano (mp) in the Violin I part, mezzo-forte (mf) in the Violin II and Viola parts, and piano (p) in the Cello/Double Bass part. The third system shows mezzo-forte (mf) in the Violin I part, mezzo-forte (mf) in the Violin II and Viola parts, and mezzo-forte (mf) in the Cello/Double Bass part. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, mp, mf, cresc.).

* An excellent long-playing record, made by these artists, has recently been issued by the Decca Company [Ed.].

four movements: *Allegro moderato*, *Scherzo polimetrico (vivace assai)*, *Cavatina (Adagio tranquillo)* and *Allegro*.

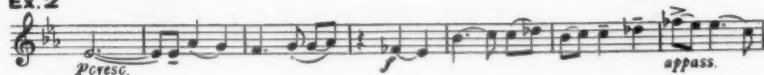
The definition "in E flat" in the title of the work shows a regard, which is continually increasing, for a tonal centre. Without some such reference point in the tonal argument the expansion of an idea loses, it seems to me, its necessary rootedness. Arbitrary pattern cannot take its place, for this is secondary to a central unity that goes behind all appearances and places them in a tonal perspective. Such a belief does not mean that I adhere to classical usage in the matter of tonality: that would, indeed, be marking time on one spot. But it does mean that, however fluid the tonal relationships are—and it is a part of my purpose to get rid of rigidity in these matters—they are all seen by the analytical eye or heard by the analytical ear as controlled impulses emanating from one centre. Another purpose, apart from the textural one of translucency, is to distribute rhythmic weight without regard for bar-line or beat, which is there for convenience of reading rather than for the giving of rhythmic clues.

The work opens as shown in Ex. 1. Several elements in this extract are used as formal, melodic and rhythmic units in subsequent development. They are:

- (1) the pattern of a rising semitone seen mirrored in a falling one,
- (2) note-repetition, and
- (3) a falling fourth.

When at bar 8 the first violin enters, it does so by means of a direct reference to the two previous fourths in second violin and cello (note the sequential major third entries, D, F sharp and B flat), combining with it the note-repetition in the first idea and a less directly accented rhythm. With the later appearance in the long first violin line of the reflecting or mirrored device (see bars 16–18 which give in simple form the outlines in bars 2 and 3), it will be seen that all the elements that appeared fragmentarily in the opening bars are fused in one continuous line. I stress these happenings in the opening bars because they are typical of the work as a whole, a multiplicity of purpose revealed in the individual ideas being the *modus operandi* of all subsequent development. The accompanying voices, too, derive their rhythm from the idea of the missing second beat in the opening bars, and in bar 19, etc., can be seen the "mirror" device between the viola and cello in a *stretto* form. A few bars later occurs the following theme:

Ex. 2



This extends the "mirror" idea still further, as this theme is nothing more than an upside-down version, exact as to interval, of the opening first violin theme, its general upward direction giving it a totally different and much more

impassioned feeling. The accompanying *sostenuto* chords illustrate in a harmonic form the opposite movement of the opening semitones:

Ex. 3



The fifth in the thematic examples given above is now used with greater insistence:

Ex. 4



with subsidiary parts still discoursing upon the opening idea. Yet another version, in the relative minor (C), now occurs:

Ex. 5



which later, with greater urgency becomes:

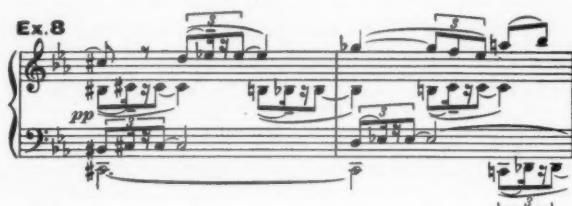
Ex. 6



This section reaches a *fortissimo* climax, which is a more dynamic version of Exs. 2 and 3. When this dies down the "mirror" device is used for enharmonic modulatory purposes:



The bars following this (note the return to E flat) use the opening pattern in a different, triplet, form, and this is the beginning of a long section that includes the second subject and the whole of the development section, and which is entirely dominated by the triplet rhythm. The section that introduces the second subject (in the remote key of B minor) begins mysteriously as under:



Its opacity gradually disappears as the "new" subject begins to assert itself:



I place "new" in inverted commas because it can readily be seen as a rhythmically different offshoot of the opening, with an accompaniment that uses a continuously mirrored form of Ex. 4. With the completion of this section, the development proper begins with the opening more richly harmonized, plus an added theme in second violin which in its later stages bears distinct references to the opening:



(Note the perpetual assertion of the mirror device.) The intenser movement now prevailing does not cease until the *coda*, but it does change to a harmonic from a linear texture:

Ex. 11



(The upper notes of the harmony again refer back to the rising and falling semitones at the beginning of the movement.) The dynamic intensity increases and adds to itself not only the opening idea in more dramatic form but the second subject in inverted *stretto*. The climax bars are as follows:

Ex. 12



After the eighth bar of this (where note that the accompanying second violin plays a pattern compounded of the two versions of the opening three-note figure) the music subsides until the *adagio coda* beginning:

Ex. 13 Adagio



The violin theme is new (although influenced by bar 4 of Ex. 12), but the second violin uses the introductory A-B flat, A flat-G, reduced to its simplest form, as a continuous *ostinato* to it. The movement ends serenely in E flat.

The *Scherzo polimetrico* is a *moto perpetuo* movement in D major. The speed is an unvarying *vivace*, except for a *presto coda*, and the triplet figure is all-pervasive. The bar-lines, however, rarely coincide in all instruments, and where they do so the effect of uniformity of bar length is cancelled out by unsymmetrical happenings *inside* the bar. As a picture of the rhythmic complexities and the nature of the material the following is a good example:

Ex. 14



The movement ends with abrupt decision on reiterated Ds:

Ex. 15



These give the clue to the melodic line that opens the *Adagio* (in G major-E minor):

Ex. 16



This essential simplicity is maintained throughout, but the dominating feature is a suppleness of rhythm that tends to obliterate the normal accents of a three-four bar-length. The following will illustrate this:



After several harmonic adventures the key of G is once more reached and also a restatement of bars 5 to 8 of Ex. 16. Another, remoter discourse now begins, leading to a long viola theme compounded largely of fifths heard earlier in syncopated form. A *fortissimo* climax is suddenly hushed to *pianissimo*. Here one must note the intrusion of the opening idea of the whole work:



The complete texture now, by means of overlapping fifths in the lower part, ascends to a long-held chord, the cello in its upper register having a free improvisatory theme that embodies previously heard elements. At the end of the movement the opening phrase is placed in a different harmonic and rhythmic context, and when the last viola note has almost died away the *Allegro* begins with what is a decorated inversion of the previous falling fourth, and which, by dropping a semitone (and incorporating the B as a C flat), gets back to an E flat tonality, albeit in the minor:



The thematic substance will again be seen to bear specific relationships with previous material, as well as to the accompanying triplet pattern. A derivative fragment on the cello, treated in *stretto*, makes possible a greater intrusion of semiquavers, these becoming incorporated in what is a permanent change to compound time:

Ex. 20



Such semiquaver groups are the basis for the development that follows. In the course of it another colour is introduced, *viz.* continuously alternating *pizzicato* octave leaps in the cello, and when this section has settled into A minor a new theme is heard on viola-surrounded by *ponticelli* upper strings and the above-mentioned *pizzicati*:

Ex. 21 *sul pont.
trem.*

This now develops into a texture that, held firm by the quaver *pizzicati* of the cello, interweaves three-four and six-eight in the upper parts and later four-eight and six-eight. At the conclusion of this, a quickened form of the opening of the finale leads to a *piu allegro*, sub-titled "Chorale",

Ex. 22

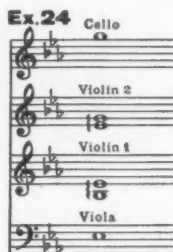


The sustained line of the chorale theme appears in turn on all three upper strings until it loses itself in the accompanying triplets and in *tremolandi* that suddenly and dramatically pause on upper G natural (a change that is, in effect, a *tierce de picardie*, for the previous G flat is the minor third of the tonic key). This note, sustained by cello in its high register, leads to a restatement of part of the chorale theme, but by altering one note of it, the A natural to A flat on its second appearance, the theme is seen to echo the A natural-B flat, A flat-G of the

opening of the whole work. This relationship was entirely subconscious and unpremeditated:



The work ends quietly on the tonic major, with the final E flat major chord spaced in an unusual way:



REVIEWERS

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An Orchestral Plan for London

BY

THOMAS RUSSELL

VERY few of those interested in music in London are concerned in how it should be planned. For the great majority, concerts and performances just take place, and the means and methods by which they are organized are either unknown or are regarded as unimportant. Audiences, apart from rare groups or societies, are composed of individuals or couples, isolated from each other except at the moments of emotional contact offered by the performance itself. The members of orchestras, generally loosely associated in their own organizations, are, at the best, more interested in the immediate welfare of those organizations than with their place in a wider scheme, while conductors, without exception as far as my experience goes, care little for the framework or its contents, provided they can, as frequently and as remuneratively as possible, stand before a reasonably good symphony orchestra offering at least a minimum period of rehearsal.

And yet, all of those mentioned, and soloists as well, could add much to their lives, or have much added to them, if the musical life of London were given a shape, a direction and an *impetus* which it has never yet possessed. But the planner is, unfortunately, always suspect. If he belongs to one of the bodies in the field to be planned, it will be said that he is an interested party and is bound to turn things to his own advantage. If, on the other hand, he is outside or above the battle, unconnected with any unit in the greater design, he will be accused of interference, of dilettantism, or of inexperience. And if, worst of all, he has political ideas, it is certain he is aiming to regiment all of us into a system where ideological domination will follow.

There are, of course, such bodies as the Arts Council, who should have got down to the job long ago, but even the word "encouragement" which used to figure on their shield, has now only a limited application. Someone, therefore, must "have a go", and hope to bring in the idle and the suspicious as soon as the plan takes shape.

As far as symphonic music is concerned, and I cannot go beyond this at present, the inevitable centre for any plan is the Royal Festival Hall. This is no longer a matter of opinion, of hopes or of fears, but an objective fact which has to be accepted. The Royal Albert Hall, despite its service of the past, has been irrevocably superseded by the new hall on the South Bank. This hall is superior in every way, except that at moments of extreme popularity it holds less people than can be accommodated at Kensington. Incidentally, too, there is less space for a choir at the Royal Festival Hall, and those choral societies which have decided to follow the trend to Waterloo are already restricting their membership by about 20 per cent.

Once this hall is accepted as the centre of our plan, the London County Council, through its General Manager, Mr. T. E. Bean, takes on an important rôle, with an authority which could at its most extreme become that of a dictator. I think we need not fear the full exercise of such powers, for Mr. Bean is a man of wide experience and prefers discussion to dictation. Nevertheless, the logic of events presents him with, at least, the final powers of co-ordination, exerting the greatest influence in our musical life.

I have always argued that London's principal concert hall should have its own orchestra, and although I am now free from any immediate obligations to the orchestral world I see no reason to change this opinion. The Royal Festival Hall was designed and built with a resident orchestra in mind, and its great responsibilities will remain unfulfilled if no such orchestra is established within its walls. Many reasons may be put forward to support this view. One of the strongest is that it is the current practice in most of the principal cities of the world. One has only to think of Amsterdam, pre-war Berlin, Boston, New York, Prague and so on to realize that the orchestras with the most stable foundations are those permanently and almost solely attached to a particular hall. It is

sometimes said that the public is attracted more easily by a variety of different orchestras appearing under the direction of an even greater number of conductors. World facts however do not support this view. In the cities I have mentioned it is almost impossible to obtain tickets for concerts given by the resident orchestra unless they are ordered well in advance; this is still not the case in London, in spite of an increasing stability in audiences during recent months.

I believe, however, that the public will find itself attracted by one particular orchestra appearing regularly in one hall with a series of programmes which makes musical sense in itself.

To elevate one particular orchestra to this unique position in London would not mean the disappearance of the others, for there is considerable evidence to show that five or six concerts per week can be given in the Royal Festival Hall each attracting a pretty good audience. So many concerts would be well beyond the capacity of a permanent orchestra, which could not be expected to perform more than three programmes each week if the standard of playing and the allowance of time for rehearsal were to be at a high level. There would therefore be room for other orchestras to appear two or three times a week during the season and this could give other reputable orchestras the opportunity to reach the public under good conditions.

Before I propose certain orchestras for the obvious privileges which this scheme would bestow, it must be made clear to the reader that my first consideration is to establish a system of concert-giving in London which would be not only satisfactory in itself, but also secure and full of promise for the future. This plan must therefore pay more regard to the permanency of orchestras than to their immediate qualities. In surveying the orchestras now operating in London the one which appears safest and most securely organized at present is the BBC Symphony Orchestra, but by the nature of its constitution and the claims of broadcasting, it would be unfitted for the purpose under discussion. Leaving that on one side, therefore, the next claimant is to my mind unquestionably the London Philharmonic. This Orchestra, assuming that its future activities are continued on the lines laid down since 1939, is the most solidly built of all our London orchestras. Criticisms frequently levelled at the LPO may be justified from time to time, but only when the critic is unaware of all the factors in the case or is unwilling to admit them. It may be fair enough for a critic to insist that only what he hears in the concert hall interests him, and that no argument of fatigue or overwork can be allowed to modify his censure; but this attitude will get us nowhere in discussing this plan, one of the reasons for which is to do away with many of the strains and stresses which have held back the progress of our one permanent public orchestra in London. It is this permanency which is the essential factor in relation to a resident orchestra, for unless a body of at least 70 players all held by contract to appear at every rehearsal and performance is available, the resident orchestra would have no virtues. The fitness of the LPO for this particular task is therefore not to be assessed by the present qualities of that Orchestra, although these are often much higher than critical opinion will admit. Why I stress the need for the establishment of a permanent orchestra in a permanent hall is that only thus can that orchestra be given the opportunity of displaying the precise and unique qualities which go with permanency. At present poverty and prejudice act as effective brakes on the work of the LPO.

Let us look at this work briefly. In common with the permanent orchestras of our other principal cities, the LPO has to balance a budget with only nominal financial support from official bodies. This budget does not unfortunately bear any direct relation to its income; that is to say, the expenses are fixed and the income highly variable. The main task of those responsible for such orchestras is to keep them remuneratively busy to an extent that will ultimately balance the income and expense sides of the account. This, with admission prices still at an uneconomic level, means that the orchestra must give ten or eleven public performances in every fourteen days, and the fact that the LPO and the Hallé still play extremely well on many occasions is a tribute to everyone concerned. But it is not the ideal way of making music. Given the same stability of organization, the same unchanged personnel, a hall in which to rehearse and perform

regularly, and a limitation of appearances in public, we should be able to test the truth of my contentions.

Of the other orchestras which may be considered to have a secondary claim at the Royal Festival Hall I would place the London Symphony Orchestra at the head. Although more loosely organized than the LPO, it has maintained itself in existence for nearly fifty years and can anticipate at least empirically that its career will continue for many years to come. It is in any case an integral part of London's musical tradition and should not only be preserved, but encouraged to develop along more "full-time" lines.

Of the other symphony orchestras in this queue only the Royal Philharmonic and Philharmonia need be considered, and I should not be seriously perturbed if their appearances in the hall became more rare. In saying this I am not declaring myself in any sense against either of these orchestras, for no one disputes that on favourable occasions their players put up a splendid account of themselves, but their qualities, however fine, are essentially temporary, and a permanent plan for London cannot be made with loosely constituted bodies at the centre. Even this negative attitude towards these orchestras is perhaps misleading, for, no matter what may be the rights or wrongs of a comparison between them and the more permanent orchestras, the significant fact is that these orchestras keep many of our best players away from the very organizations which are now receiving public subsidies, but which are thereby prevented from achieving what their benefactors would like them to do. This contradiction lies at the base of the unsatisfactory position of symphonic music in London. It comes partly from the fact that the subsidies made available are far too small to achieve the task they set out to perform, and if nothing can be done to increase them no effective contribution will be made towards raising our symphonic level to its highest potential standard.

How can they be increased? In the early stages, the Arts Council and the LCC must bear the brunt of the burden, but a wider scheme will relieve them considerably and spread the value of the orchestras' cultural work.

As it is, well-attended concerts are being given at many centres in the South of England which naturally look to London for their orchestras. From Bristol to Chatham, from Northampton to the South Coast towns, public and public authorities are recognizing to a greater degree the need to support such musical activities. The Arts Council and LCC should study the whole of this terrain, estimate its rateable possibilities and bring these many towns into the picture. Such initial co-operation between the two bodies mentioned would be no problematic novelty. Already, they are combining in the presentation of a series of special Coronation concerts in 1953, and if talks along these lines were called for, they would involve no dangerous precedents.

The next step would be the summoning to a conference of representatives of all the local authorities in the wide area mentioned above, including, of course, all the twenty-eight in the metropolitan area where the bulk of the London population lives. If the invitations were issued in the name of the LCC and the Arts Council, few local authorities would decline, so that the conference itself would effectively cover the whole of this wide area. Conferences of this kind have already been called in South Wales, and whatever rivalry or antagonism exists between local authorities has gone down in front of the known demand for orchestral music. We may therefore assume that the conference would open with a genuine desire to achieve effective results.

It would be impossible to draw up a watertight scheme to present to these representatives, as the response of the public to a series of concerts in any town is always an imponderable, and the most experienced concert promoter can only be wise after the event. In any case, it would be wrong in principle to follow the present method of giving an orchestra a flat grant within the limits of which all plans have to be made. It would be far better if the conference agreed to build up an annual fund large enough to cover a reasonable emergency, and susceptible to an annual revaluation according to the experience of each year. This would demand a close scrutiny of the work and administration of the orchestra or orchestras involved, and for this purpose a standing committee representative of all the authorities involved would be essential. This body

would be presented with full information covering the artistic, economic and administrative affairs of the orchestra so that guidance could be exerted in all directions.

The local authorities themselves would rarely be equipped with the technical advice needed to estimate the precise nature of the work being done, and the standing committee would be greatly strengthened if it were to include orchestral administrators, practical musicians and nominees from the Musicians' Union. In this way the various interests would be satisfied and the scrutiny more effective.

Taking a large number of towns in England where concerts are given frequently, it has been found that the product of a $\frac{1}{4}$ d. rate would supply all the funds needed to ensure the activities of our permanent symphony orchestras. In the area I am now referring to, I believe a similar charge on the rates would produce adequate funds, and I am confident that if such a scheme were presented in that area few, if any refusals to co-operate would be met. Ultimately, the Greater London area would be better served within the framework of a national scheme, but the inevitable delay in fulfilling such a scheme must be no excuse for leaving London at the mercy of chance. With the active goodwill of the Arts Council and LCC an orchestra of the highest quality could be guaranteed for the Royal Festival Hall itself, with a second orchestra available for its relief.

Between them these two orchestras could provide concerts for the whole of the South of England, thus taking the wide public a step forward towards a serious appreciation of music. I am aware that in general this scheme would aim only at the popularization of symphonic music and would not completely satisfy the most progressive tastes. But until this step has been taken the number of those who are prepared to cope with the more recent productions of our composers is lamentably small and they would have to be satisfied with a few special performances in the Festival Hall itself. Even so, we can be comforted by the knowledge that this new, wider public does not stand still, and orchestras with the prestige of a close attachment to this country's leading concert hall would attract such support that in a relatively short time programmes could become progressively less hackneyed. This has already been shown from the experience of the last dozen years, when every possible difficulty has faced the orchestras undertaking the work. With most of these difficulties removed the future would indeed be encouraging, and symphonic music would become a normal part of our culture as it has been in Germany and Italy. We have been all too ready to attribute this contrast to a lack of musical feeling in our own countrymen; it would be more accurate to blame our lack of musical organization, which has never attempted to see the problem as a whole. Once this has been done the cultural possibilities are unlimited.

Autunno Musicale Veneziano

BY

JOHN S. WEISSMANN

THERE was a slight change in the administrative department of the 1952 Festival: Ferdinando Ballo temporarily relinquished the duties of organizing secretary to devote himself entirely to committee work; his place was taken by Alessandro Piovesan, a noted musicologist and librarian of the Conservatorio "Benedetto Marcello". It was perhaps due to this that one noted a readjustment in the festival programme's balance of contemporary and retrospective aspects in favour of the latter.

The "historical" division showed a purposeful conception at work, as it was devoted to Venetian masters. The idea was a happy one, and not solely on account of the obvious local associations. 1952 marked the 350th anniversary of Cavalli's birth and the 70th of Malipiero's: both figures of considerable note in the city's musical chronicle.

On the whole the standard was not uniformly high. I felt more keenly the disillusionment occasioned by certain performers not having lived up to their established reputation, than the surprise derived from unexpected excellence—obviously, because those responsible for the latter were unknown to me.

So much for the Festival in general; let us now turn to the programmes in chronological order. The inaugural concert was dedicated to the classical Venetian school, opened by Vivaldi's concerto series *Le quattro stagioni* in Bernardino Molinari's adaptation. From a purely musical point of view these four concertos are undoubtedly superior because their lucid formal disposition is never sacrificed to the demands of the programme. The adaptation tended to emphasize the splendours of massed sound: purists, of course, might justifiably complain about the stylistic anachronism of a large orchestra, but the dimension of La Fenice's auditorium claimed no less consideration. Excerpts from Cavalli's *Ercole amante* in Riccardo Nielsen's edition, an opera composed for the marriage of the "Roi Soleil" were rather of historic interest, even if his treatment of the voices, both in solo and chorus, showed real melodic gifts. But the same composer's *Magnificat* for soloists, chorus and orchestral arrangement for strings and brass (Riccardo Nielsen) was a surprise to me: its dramatic power, majestic pathos and force of expression must have been exceptional for his day. Its performance in this country would be welcome. In the solo part of the Vivaldi concertos Rino Fantuzzi, the leader of La Fenice orchestra, showed himself a sensitive artist. The vocal soloists in the Cavalli were Elena Rizzieri, Cloe Elmo, Cesare Valletti, and Franco Calabrese. La Fenice's chorus and orchestra were directed by Artur Rodzinski who succeeded in disguising his indifference to stylistic problems under punctilious attention to irrelevant detail.

Malipiero's *La favola del figlio cambiato* was given twice. Written to Luigi Pirandello's *libretto*, it was finished in 1933 and first performed in Braunschweig the following year. The stage-play is based on an old Sicilian legend, a variant of the tale of the changeling, which here involves the exchange of a poor mother's child with the prince of a distant royal house. Its main interest lies in Pirandello's skill in blending the mythical and the realistic so as to permit—in fact demand—the music to assume an organic function in the scheme of artistic expression. Poetry and music mutually intensify each other: thus far *La favola* corresponds to Wagnerian theories, yet it differs in the essential points of not viewing the drama as an opportunity to philosophize, and in not overlooking the primarily melodic attributes of the singing voice—in spite of the fact that the style of the vocal writing is much nearer to *recitativo* than *cantabile*. Malipiero's extremely personal style is well in evidence here. It is interesting to note that his idiom is not due to any individual departures in musical grammar, but to a peculiarly individual usage of a largely familiar vocabulary. This is seen in his regarding colour, for instance, as a harmonic rather than an instrumental attribute. There is very little thematic development in the accepted sense of the phrase; he relies largely on *ostinato*-like or sequential repetition of significant phrases. The music is continuous, and, save in the interludes, the orchestra is allotted a relatively subordinate rôle. The first act is decidedly the most effective and satisfying, while the last suffers from the somewhat disproportionate monologues of the Prince. The difficulties of the production, to a large extent entailed by the nature of the *libretto*, were, on the whole, creditably surmounted; the story's ambivalent atmosphere was also asserted in the *décor* and costumes. Among the soloists Cloe Elmo and Carla Gavazzi were the most conspicuous; Nino Sanzogno directed with enthusiasm and assured ability.

The interesting and unexpected tendencies disclosed by the Italian novelties of the programme seem to be complementary in relation to one another, and symptomatic on the whole: the twelve-note creed gained a somewhat belated convert—of whom I shall have something to say later on—while the "old-timers", a trifle disillusioned perhaps, were prone to reconsider the allurements of romantic pathos. The orchestral concert devoted to the contemporary Italian school showed its members engaged in personal compromise: Riccardo Nielsen in his *Tre studi per "La via di Colombo"* seems to be swayed by the syren of impressionist colours. The three pieces should be taken as preliminary sketches for a stage-work which he is now composing, on words by Alessandro Piovesan based on a

narrative by Massimo Bontempelli. The notes of the basic row are contained in four simple and ingenious chords with interesting promises of tonal reconciliation. Mario Peragallo's *Fantasia per Orchestra* is a further proof of his basically romantic temperament expressed in the grand manner. The tone-row, announced at the opening on the English horn and recapitulated towards the conclusion, gives rise to various melodic and harmonic configurations, and these develop into thematic episodes in which the dodecaphonic ordinances appear to be treated with considerable liberty. In *Tartiniana*, Dallapiccola renounces the tonal restraint of dodecaphonic grammar but retains its basic procedures, and contrives a remarkably beautiful piece for solo violin and chamber orchestra on themes of the great violinist. Not a mere transcription, nor a full-blooded variation, *Tartiniana* is an extremely polished paraphrase in the vein of Stravinsky's *Pulcinella Suite*; Sandro Materassi, an old associate of Dallapiccola, played the solo part with excellent musicianship. Of the two dissidents Cesare Brero's *Concertino per violoncello e piccola orchestra*, an academic and bloodless affair, seemed to have been misplaced on a contemporary programme. Franco Donatoni's *Concertino per archi, ottoni e timpano principale* shows him influenced by the power of Bartók's language and by the racy phraseology of the Hungarian dialect. Not without many attractive and interesting pages, the work nevertheless should be regarded as one of high promise rather than achievement.

The next orchestral concert was devoted to the French school. It brought Jolivet's *Concerto per Onde Martenot e orchestra*, a piece of elemental force and tonal savagery, recalling the early Stravinsky at its best. To my mind its effectiveness would have been greater for leaving out the concertizing instrument altogether. Frank Martin's *Concerto per clavicembalo e piccola orchestra* gave excellent opportunities for the solo part: on the whole neat, if unadventurous. The most exciting feature of Milhaud's *Concerto per Marimba, Vibrafono e orchestra* was the bizarre combination. The soloists were Ginette Martenot, Isabelle Nef, and in the Milhaud John Chellis Conner whose success was understandably great. Both the Italian and French concerts were directed by Fernando Previtali.

Two evenings were occupied with performances of the six Hindemith string quartets by the Köckert Quartet. It was a welcome opportunity to assess the composer's development. In terms of technical maturity there is a continuous progress and clarification from the first quartet (1919) to the last (1945). In the former we find Hindemith struggling with the Brahms-Reger inheritance; in some of the following he occasionally relapses into a romantic abandon (see the slow movement of the third for example), to assume an absolute technical mastery and effortless musical thinking in the last. But I regard the fifth in E flat (1943), whose conception shows a perfect balance of invention and treatment, as the supreme masterpiece to date of his entire musical output.

Next came an evening of choral works concluded by a ballet. Bartók's *Cantata Profana* contains difficulties which would test any conductor's intelligence: let us content ourselves with recording the fact that this was the cantata's Italian *première*. Majkut's powers were evidently taxed to the utmost by the tenor part. Webern's Cantata no. 2, op. 31 (on a text by Hildegard Johnne), was apparently more sympathetic to Heinrich Hollreiser, the conductor: the enormous difficulties of the soprano part were surmounted with amazing confidence by Ilona Steingruber, and Otto Wiener's performance, here as well as in the Bartók, was entirely satisfactory. Gottfried von Einem's flashy *Hymnus* (Alexander Lernet-Holenia), a remarkable stylistic conglomerate of undoubtedly competent workmanship, will always be a sure success with the public: Rosette Anday distinguished herself in the solo part. The chorus in all three cantatas was the Viennese Singakademie. Hans Werner Henze's ballet for chamber orchestra, based on Dostoyevski's *The Idiot*, is an attempt to accommodate the new objectivity of the early inter-war period with an uncompromising dodecaphonism. The outcome was, surprisingly enough, illustrative music of a sophisticated kind. Its choreographic realisation (Berlin ensemble, Tatiana Gsovski) showed much ingenuity, but also some deplorable lapses into *grand-guignol* and lachrimatory sentimentality.

An evening of instrumental music brought concerted pieces by composers of the old

Venetian school, performed by the group *I Musicisti* from Rome. The pieces of Albinoni, Galuppi, and Vivaldi were easily superior, in both matter and manner, to Marco Dalai (sometimes spelt D'alay) and Platti. A *Canzona* by Giovanni Gabrieli opened the programme which gave undivided enjoyment.

The contemporary chamber music evening began rather inauspiciously: Alfredo San-giorgi's *Sonata a tre* for strings struggles between dodecaphonic orientation and traditional thematic devices. To me it seemed to lack purpose and direction. Wladimir Vogel's *Dal quaderno di Francine* for voice, flute and piano, on some unselfconsciously amusing lines written by a little girl of seven, were engaging trifles. Mario Pilati's string Quartet no. 2 is a hopeless mixture of old and new. There is plenty of rhythmic vivacity and inventiveness displayed, but the acceptable material is treated in an outmoded romantic manner. Antonio Veretti explores his new dodecaphonic outfit with the pleasure of an expert craftsman. The basic row of his Sonata for violin and piano—a succession of major thirds concluded with the intervals of a semitone and a minor third—is propitious and he makes excellent use of its inherent melodic and harmonic possibilities, supported by his spontaneous rhythmic imagination. Its formal solution is quite original; the well-matched instrumental writing gave many opportunities to Riccardo Brengola (violin) and Sergio Lorenzi to show their perfect musicianship. Henk Badings' Quintet for piano and strings, winner of the Chigi Prize, a well written work of easy conversational style, concluded the evening: its slow movement is particularly beautiful.

The evening of contemporary music for string *ensemble* presented four works, played by the *Dall'abaco* string Orchestra from Verona. Both concerti for strings, by Ingvar Lidholm and Gösta Nystroem respectively, show appreciable technical competence but—to me—lack of personal conviction. The former believes in contrapuntal procedures; the latter is more gesticulative and is immersed in the tropical climate of Schreker and early Schönberg. Rawsthorne's admirable oboe Concerto is sufficiently well known to English readers; let us record however Giuseppe Bongera's highly enjoyable performance of the solo part. Karl Amadeus Hartmann has come in for fairly adverse criticism in these pages recently: I am in complete disagreement with that view. I found his fourth Symphony for string orchestra deeply felt, extremely serious music, reflecting his spiritual conflict and feeling of responsibility attendant upon a catastrophe that has shaken and transformed the world. Hence its harshness, unrelenting drive, and menacing passion, rarely relieved by expression of hope and reconciliation. Its formal conception is highly original, though not without historic precedent: two slow movements surround an *allegro*, itself having a ternary pattern. Even with his apparent predilection for extremes, I consider his part-writing for strings highly competent, if not outspokenly original. Judging by this Symphony Hartmann is certainly an outstanding personality of the post-war Germany.

The Festival was concluded by two performances of Baldassare Galuppi's *La Diavolessa*. First performed in San Samuele, Venice, in 1755, this *opera buffa* is set to a comedy by the celebrated Carlo Goldoni. Its plot is a variation of the familiar spectacle of penurious lovers, aristocratic couple of mistaken identity, a wealthy but eccentric old man, and the inevitable servant, this time an inn-keeper. I must confess, however, that in spite of its charms I found the music disappointing: I missed the sustained inspiration of melodic expression whose delicacy and sweetness is a distinguishing feature of much of Galuppi's purely instrumental compositions, especially of his keyboard pieces. Nor was the production entirely satisfactory: the stylization of the *décor*, not without some happy touches, was too *recherché*; one's attention was often distracted by the superfluous "stage business". The vocalists were enjoyable; Carlo Maria Giulini conducted with praiseworthy restraint.

Towards the end of the Festival, but independently of it, a conference was held under the auspices of UNESCO's International Music Council, at which problems vitally affecting the organization of music festivals were discussed. Its main subject is sufficiently important to be publicized: "In what measure can a music festival narrow the gap which exists between music which is being written to-day and the general public?" The debates,

which were presided over with admirable tact and understanding by M. Roland-Manuel, were enlivened by the bold and extremely idealistic remedies suggested by certain participants. It all boiled down to the tabling of a number of recommendations, some of the less utopian of which, it is hoped, will not be overlooked by the organizing committees of future festivals.

Musical Life in Basle

BY

ROYSTON BARRINGTON

AT Basle, the centre of musical activity in the German part of Switzerland, music is made by both resident and visiting artists and societies. The demand for conventional orchestral programmes is largely fulfilled by the Allgemeine Musikgesellschaft Basel, under the direction of Hans Münch. Its programme, which this season includes a cycle of five Beethoven concerts, draws on an interestingly varied field of popular classical, romantic and modern orchestral works ranging from Mozart's little Symphony in G (K.318) to Bartók's Concerto for orchestra. A feature worth mentioning is the inclusion of several works by composers whose music is rarely, if ever, performed at home: Max Reger's *Symphonic Prologue to a Tragedy*; and a symphony by Hans Huber, who lived and worked in Basle and whose name is commemorated by the Hans Huber Saal in the Casino. Visiting artists include Backhaus, Fischer and Gieseke, and the American violinist Isaac Stern.

A second series of concerts under the heading of Basler Solistenabende has as its main attraction a number of well-known foreign orchestras and soloists. In a performance of music by Beethoven, Schubert and Wagner given by the Berlin Philharmonic Orchestra, one could not fail to observe the truly virtuoso technique of its conductor, Hans Knappertsbusch: employing an unbelievably severe economy of gesture, his technique of giving all vital gestures well in advance enables him to exert a formidable control at crucial moments. A recital by the Trio di Trieste was characterized by a performance without music and with encores. August Wenzinger's cello recital included the *Ballade* by the Swiss composer Frank Martin, Martin's *Variations on a Theme by Rossini* and Fauré's *Romance* and *Papillon*. The programme will continue with a recital by Kirsten Flagstad, and concerts by the Vienna Philharmonic Orchestra and State Opera Choir (Haydn's *The Seasons*) and the Boyd Neel Orchestra whose programme will include Britten's *Variations on a Theme by Frank Bridge*.

There is little that is conventional about the general programme of the Basle Chamber Orchestra and Choir, directed by Paul Sacher (who is also the Director of the Schola Cantorum Basiliensis). In presenting concerts of old and new music (in which latter, the emphasis tends to be on "contemporary" rather than "modern") its programme constitutes a valuable complement to the popular appeal of the large-scale symphony concerts. Works receiving their first performance include Lukas Wieser's Advent *Introitus* "Nun komm der Heiden Heiland" for choir and tenor solo (1949)—an effective and powerful composition which a competent choral society might well enjoy singing—and Michael Tippett's "Ritual Dances" from the opera *The Midsummer Marriage* (1952). Works performed for the first time in Basle include the *Musical Exequies* of Heinrich Schütz, Ernst Pepping's Fugue in C sharp for organ (1943), Milhaud's opera *Les Malheurs d'Orphé* (1924), Honegger's *Suite Archaique* (1950/51), Othmar Schoeck's Concerto for horn and string orchestra (1951), and the fourth act of Haydn's opera *Orpheus und Eurydike*.

In the first four of a series of eight recitals of chamber music, some outstanding performances included Bartók's first Quartet (Hungarian Quartet), Stravinsky's *Duo Concertante* for violin and piano (Felicani and Baumgartner) and Michael Tippett's second Quartet in F sharp (Amadeus Quartet).

The International Bruckner Festival was held here this year, during which four symphonies, the two Masses and the string Quintet were performed. One concert was devoted to motets and music for brass. The Festival was certainly a successful challenge to those who think it matters little whether Bruckner be remembered or no; for it showed that his music has power to give audiences much pleasure and satisfaction.

Two other active societies remain to be mentioned: the Basle Section of the International Society for New Music, whose programme included a Schönberg recital; and the Freunde Alter Musik which, in conjunction with the Schola Cantorum, organized programmes of Spanish music and poetry, Old English music (with Alfred Deller) and a recital by the Collegium Musicum Krefeld of mediaeval and renaissance music (which incidentally raised the question whether such a recital would perhaps be rather more "intimate" were the formality of evening dress to be abandoned on these occasions).

Hallé Concerts: Winter 1952/53

BY

JOHN BOULTON

AFTER that first fine flush of re-organization which suffused the countenance of Northern music towards the end of the war, and which depended essentially on the Hallé revival, the orchestra has since faced a variety of difficulties and vicissitudes. These have been unrelated, in the main, to artistic aims and still less to ability and hard work on anybody's part, but are almost wholly a consequence, as with other of the nation's artistic undertakings, of that ignorance and indifference which leads to the drying up of financial sources and resources. Artists cannot do their best work when dogged by insecurity and flogged by overwork. The Hallé Orchestra, after achieving their own Dunkirk in 1944, when music was alleged to be keeping up the nation's morale, has withstood the economic onslaught of the peace, when we presumably have no morale to keep up, as well as any of the London orchestras and better than some. But no one can deny that standards, both of programmes and performances, have been up and down in very recent years, and it is good to be able to report that, so far, this present season has shown the Hallé Orchestra again playing very well indeed.

The necessity of implementing a number of compelling compromises—one of which aims at filling one large and one huge hall as often as possible and another at presenting artistic programmes to the hard core of Hallé subscribers, members and guarantors—has produced a concert season of such structural complexity that one scarcely knows where to start in appraising its content. One concert series (A-B) carries all the unfamiliar music, and such important innovations as presumably can be afforded in one season. First Manchester performances of works by Nielsen, Mahler, Bax, Françaix and others and world *premières* of symphonies by Vaughan Williams and William Alwyn are spread over fifteen programmes and ensure that, whatever else the orchestra is obliged to play in the remaining several series, this one shall be as interesting as any to be found. Taking Britain alone, it is *more* interesting, though that is not saying a great deal. These concerts are duplicated, and it is on the Hallé credit side that, at the cost of many empty seats on the second nights, as many citizens as want these programmes get in to hear them. A fifteen concert series (C) of familiar classics is based on all nine symphonies and all five piano concertos of Beethoven spaced, rather than spiced, with miscellaneous Brahms, Wagner and Mendelssohn. A seven-concert miscellany (D) aims at filling the huge King's Hall, acoustically a barn, with anyone who can be roped in to listen to programmes proven for drawing power in recent years: the range of tastes thus covered is most interesting. At one end is a programme of Sousa, Offenbach, Massenet, Eric Coates and so on and at

the other Mozart's *Prague* and Beethoven's *Choral* symphonies. Four further choral concerts include *Messiah* twice and *Dream of Gerontius* once with Handel's *Israel in Egypt* and Howells' *Hymnus Paradisi* filling in. It is said that members of the Hallé Choir have got to dropping the broadest of hints about the state of their acquaintance with the first two of these works. Finally, "Industrial" concerts have been arranged *ad hoc*, by selling block bookings to local firms for extra concerts designed, in price, timing and content, to attract their workpeople in large groups.

All this adds up to about seventy concerts in one city alone for an orchestra in frequent demand elsewhere, under a first conductor with additional obligations. George Weldon has, this season, been recruited as associate conductor for reasons made obvious by all this.

Attendance at the A-B concerts has been rewarding with many fine things and one or two treasures. Barbirolli's reading of the Schubert B flat Symphony (no. 5) has raised that work to a newly perceived level of purposeful beauty which, no less, throws new light on orchestral Schubert. If this magic is of the reproducible kind, no time should be lost in getting the performance on to records. The same night some *Meistersinger* orchestral passages were good enough to make us long to hear the opera really well done in this country. They also prompted the thought that the usual vocal gobbets of concert Wagner are so unsatisfying (and we are in for some at future Hallé concerts) because singers can rarely be found who come anywhere near the orchestra in ability.

New works so far heard have been undistinguished. Curiously each of them is the work of more than one composer. John Gardner's *Variations* on a waltz of Nielsen are a work of sustained originality in orchestration and extreme paucity of invention as to matter. Sooner or later our generation of composers will learn that strength, as an element in music, should reveal itself and not parade itself visibly—by the sweat of the performers' brows. This work made a lot of dissociated noise; so did Paul Hindemith's *Metamorphoses*, a suite of orchestrated Weber pieces. But Hindemith knows better what his orchestra is about and manages, using often lean and generally precise utterances, to create in us a nostalgia for Weber's romantic world. Five pieces by the French harpsichordists Rameau and Couperin have been orchestrated by Herbert Withers. Performance of these may have been worth while for those who otherwise know nothing of that school. It added nothing to the musical awareness of those who do. Vittorio Gui brought his own orchestration of Franck's *Prelude, Aria and Finale* and failed to demonstrate to us that he had done anything to make the work more interesting.

Signor Gui's visit was worth while. He conducted Brahms' F major Symphony with the hands of an undoubted master. He got us to the point where, in the closing bars, the ear and the mind literally crave the re-appearance of the Symphony's opening phrase, so that when it comes to close the work it is like a *salve* and an *Amen*. Only when this happens has the Third been properly played. But Gui's visit will be even better remembered in that it coincided with those of the soloists Victor Babin and Vitya Vronsky who came to play Bach's two-piano Concerto in C and who achieved a spellbinding effect on their audience which had nothing to do with the all too frequent *bravura* trappings of a concerto performance. Perhaps only one particular man and one particular woman playing together can achieve that one-ness, spiritual and technical, which makes possible the perfect *duo* performance. It was as if the abilities of such a pair were far and away beyond the abilities of any single person, being different in a qualitative way.

Beryl Kimber's presentation of the Beethoven violin Concerto was the first performance of a major Beethoven work by a female soloist which has really stirred this writer: he naturally regards this as a phenomenon to be noticed. Kimber is very young and is certain to challenge the great violinists of her day in due time. She was accompanied exquisitely and had the good sense to lean on Barbirolli in a number of matters of tone and *tempo*. Another outstanding solo was that of Monique Haas, whose playing is well known to Manchester as a compound of physical grace, insouciant virtuosity and a fine disregard for profundities. She never seems to search for anything in her music, but simply plays

it accurately, usually with effective consequences. Her treatment of Bartók's third piano Concerto allowed us to see the work for the simple rhapsody that it is.

One of Barbirolli's best performances has been Bax's third Symphony. It is a tendency amongst present day writers to patronize Bax, admitting that the writing of symphonies, though old-fashioned, is still a legitimate pursuit; and there is, we are told, something for everybody in those written by Sir Arnold. The facts are that Bax appears in his music as a man: a happy, virile, vulgar, good-humoured and highly spiritual, complete man. When a composer is not some of these things it takes a lot of pure skill to cover up the fact. Listening to Barbirolli's Bax, we reflected on how many very skilful, dull composers this age is breeding and how much we prefer mere symphonists like Bax, Rubbra and Vaughan Williams.

It is necessary to record that Brahms' *Four Serious Songs* were senselessly mauled by the full orchestra and a contralto singer. Are we to suppose that Barbirolli who conducted and Ferrier who sang are not aware why Brahms chose to write this last testament in terms of the *Lied* for one voice and one piano? Do we now look forward to full orchestral performance of the last six quartets of Beethoven which to him were in the same case as this to Brahms? We do not doubt that someone could be found to arrange them if there was a chance that they would be played.

First Performances

AND THEIR REVIEWS

THERE comes the point when theory makes one sick. For me, this point was reached with George Perle's article on "Schönberg's late Style". It is, of course, a wrong point, for one cannot blame poor young twelve-tone theory for Mr. Perle's theories. When, in his second paragraph, he arrives at his sublime criticism of Schönberg's principal, secondary, and accompanimental parts—"The retirement of some notes of the row 'into the background' implies an inequality of function among them which can be justified only by special techniques, not forthcoming in Schönberg's work"—one regrets that Kafka has not written a *Trial* with George Perle being justly accused of inequality of function among his notes. Mr. Perle would do his very best; he would play the chromatic scale day and night without interruption and, of course, without rhythmic articulation. But he would have had to start with some note and, moreover, he would have to turn round now and again at the top and bottom ends of the piano respectively. Still, there would be some reason for clemency, at any rate as long as Mr. Perle kept playing, and you would be amazed how long you can play the chromatic scale, how inspiration can transform itself into time and time into a semblance of eternity, if the Public Prosecutor stares into your face, and Counsel for the defence enlarges on the absurdity of every and any kind of twelve-tone music, which line is obviously quite beside the point. In the end, however, or rather just before the end of the trial, Mr. Perle would break down—would cease playing. In point of fact, he would cease a note earlier than he would physically have to. He would realize the danger of ending on the very note on which he had started, and he would stop a semitone above it. This would be his undoing, for first he would have wilfully stopped the equality of function among his notes, and secondly (as the Judge would advise the Jury) the obvious *motive* could be established beyond reasonable doubt that he wanted to stop on the Neapolitan degree. Sentence passed, Mr. Perle would resume his continuous activity verbally, by murmuring day in, day out, "I should have stopped on the tritone". The Home-Note Secretary, however, would be on his side, and a reprieve would be forthcoming which would consist in making Mr. Perle realize that it wouldn't have mattered where he stopped anyway. He would not, of course, be released, but would have to do hard labour, which would consist in composing accompaniments to nothing.

Not that all the twelve-tone theoretics which split the hairs of a bald head can do any lasting harm to great music; in fact, if they keep some of their creators from composing they achieve all one can wish for.* At the same time, a lot of trouble and of bad music would have been saved if Schönberg had kept his method to himself and had left it to those who now "correct", and "improve" upon his technique to discover it. As it is, dodecaphony has even become a favourite topic of discussion amongst those who, musically, know nothing about it: and the less they know the more they teach. Eric Blom, for instance, instructs his readers to the effect that "twelve-note music is recognizable only on paper, not by the ear alone". This, of course, is nonsense. Everything that is recognizable on paper is recognizable "by the ear alone" unless it is wrongly played or wrongly written (and many things have to be wrongly written because musical notation is more primitive and inconsistent than verbal, not to speak of mathematical notation). How easy or difficult it is to recognize a definite piece of twelve-tone music by the ear alone depends on the music, the ear, and the historical situation. Schönberg himself was far less apodeictic about these questions than Mr. Blom. When, shortly before his death, he planned a BBC talk on "Advice for Beginners in Composition with Twelve Tones", he suggested printed music illustrations because his examples would "bring so many changes the improvement of which is perhaps less eas(ily) to realize by the ear than by the eye".

In such pieces as his Variations for orchestra or fourth Quartet (where the row coincides with a thematic unit) or in the Petrarch Sonnet from the *Serenade* (where it doesn't), the twelve-tone method is immediately recognizable "by the ear alone"; in fact one can write the respective rows down after a single hearing. Where, on the other hand, the row is used chordally, as for instance throughout the nocturne of Seiber's *Ulysses Cantata*, or in Schönberg's *Ode to Napoleon*, or at the beginning of the latter's simpler technical forerunner, the piano Piece op. 33a which recently received its belated first performance in this country, it is naturally more difficult for the ear to detect the basic set, though the basic shape will immediately impress itself upon the mind. Yet, even in certain chordal expositions of a row (particularly where twelve-note chords are involved), e.g. in the opening of Searle's *Poem* for 22 strings, the twelve-tone technique is immediately obvious to the trained ear which, in the case of this piece, will soon come to expect the horizontal (contrapuntal) treatment of the row in the middle section. The row of the *Ode to Napoleon*, on the other hand, is difficult to detect even for many a contemporary eye (as distinct from the future ear), with the result that Leibowitz and Stuckenschmidt find one basic set in the piece, while Rufer (in his just-published book on twelve-tone composition which will be reviewed in a future issue) unearths another: the antecedent of Leibowitz' row (which he derives from bars 37-8) is the consequent of Rufer's transposed inversion, the antecedent of which is Leibowitz' retrograde consequent! The difference however is less real and tragic than it looks, once it is realized that the consequent of the row is just a transposition of the antecedent, and the second half of the antecedent merely the transposed retrograde inversion of the first half; in short, the piece is practically based on a six-note series and its derivative forms.

In the case of op. 33a's opening bars (which he quotes), however, Rufer does not unfortunately show the symmetrical application of the row (BS) and of its crab inversion at the fifth below (RI₅)—as distinct from the symmetrical structure of the row in, say, the *Ode*. The reader who has heard this piano Piece will find it enlightening to compare the first with the sixth chord, the second with the fifth, and the third with the fourth. Bar 2, that is to say, mirrors as it were bar 1 on a different level, in that the transposed retrograde inversion of the row is coupled with vertical, chordal "upside-down" inversions—inevitably in contrarily divergent symmetry. In fewer, if unusual words, Schönberg here presents us with a *chordal cancrizans*, so that the *retrograde inversion of the row* is synthesized with

* No insinuation against Mr. Perle's own music (which has not yet come our way) is implied. We are aware of this distinguished Křenek pupil's attempts at extending orthodox twelve-tone technique. But it is evident from his article that his understanding of Schönberg's own contents and forms, and therefore of Schönberg's own private methods of composition, is incomplete. I shall be pleased to go into meticulous detail if and when I am asked to do so.

Schönberg, Op. 33a.

The musical score for Schönberg, Op. 33a, is presented in 4/4 time with a tempo marking of 120. The score is written for piano and features a complex twelve-tone structure. Annotations include circled numbers (1-12) indicating specific notes, and labels such as 'BS' (Basic Series), 'R15', 'R1', and 'R' with arrows pointing to specific measures. The notation includes both treble and bass staves with various accidentals and note values.

retrograde (in)versions of the three chords into whose notes BS groups itself. In view of the primitive stage at which harmonic twelve-tone analysis still finds itself, this fact seems to be of some importance; everyone who has experienced the mysterious cogency of these opening chords will have felt the need to get at the new logical laws here applied—laws which may be at the root of George Perle's exceptional enthusiasm for this very Piece.

The row of Searle's new and third melodrama for speaker(s) and orchestra, *The Shadow of Cain* (after a poem by Edith Sitwell)—with male chorus like *Gold Coast Customs*, the first work of this trilogy—I did not recognize "by the ear alone". It was apropos of this piece that Eric Blom made the above-quoted observation; for he did not know "whether it was twelve-note music or not". I don't blame him, but I suggest that a critic must find out what he doesn't hear, even though his readers, and consequently Fleet Street, may gladly pay him for being and remaining as ignorant as they: one doesn't read a better newspaper in order to learn something, but in order to learn that one needn't increase one's knowledge, most of which has been laboriously derived from the better newspapers. "I am as ignorant as you" is the most endearing statement a public educator can make, whereas knowledge defies common sense, is productive of such obscene literature as Dictionaries of Difficult Words, and will chiefly be found among people who, instead of pleasing you, want to show off. In fact, knowledge is one of the surest signs that a man isn't really interested in what he's talking about. True, the question may be asked why one should know this particular BS, and with the answer Eric Blom and I lose every common basis for discussion, for he thought the work "powerfully impressive and quite

Humphrey Searle, *The Shadow of Cain*.

The musical score for Humphrey Searle, *The Shadow of Cain*, is a single melodic line in 4/4 time. It begins with a label 'BS' and consists of a series of notes, some of which are marked with circled numbers (1-12) corresponding to the twelve-tone series. The notation is in treble clef and includes various accidentals and note values.

evidently the expression of profound feeling, not a problem propounded in mathematical formulas" (one guess as to the windmill at which this latter blow is aimed), whereas I think that this music is primitive to the extent of partial non-existence. My interest in the row springs from my concern about the root of all ensuing evil. Humphrey Searle is a highly gifted composer who has written more than one piece of good music and has failed in more than one piece of potentially good music: perhaps the row lacks potentialities. How bad the piece is and why it is so bad, has been brilliantly shown by Shawe-Taylor; we must now try to discover how it could become so bad. Perhaps our very inability to hear the row affords a clue. Is BS used so obscurely that it can only be uncovered with difficulty? I don't think so. Apart from the not unusual segmentation, there would not perhaps be much in the way of recognition if certain constituents of the series didn't repeat themselves so fondly: the reader will immediately note (a) the three tritones, two of which are, moreover, (b) the respective parts of (transposedly speaking) identical motivic

groups (and it must be remembered that octave transposition doesn't affect a tritone), and (c) the three fifths, two of which are (d) in the same situation as the first two tritones. But then, it will be said, Humphrey Searle got away with more symmetrical rows in the past, and anyway, what is wrong with intervallic correspondences: are they not indeed a valuable means towards melodic and general formal cohesion? In fact, if Searle's row is open to criticism, what about the above-mentioned row of Schönberg's own *Ode to Napoleon*?

The simplest answer to this very complicated question can be given "by the ear alone": the most powerful single contributing factor to what Shawe-Taylor calls the "lenten entertainment" of Searle's piece is its extremely repetitive character; above all, the first, tritone motif is heard *ad nauseam*. The problem of homogeneity versus differentiation in the structure of a row is a difficult one, and twelve-tone teachers have given various opposing instructions, all of which are right. On the whole, it is, I think, correct to say that with the orthodox Schönbergians the principle of organization by repetition of intervals assumes far greater importance (Stein, Rufer) than with the neo-twelve-toners: it is no chance that Křenek, whose first commandment is, "Do not use series with too many equal intervals, because the repetition of the same interval will make it difficult to avoid monotony in the melodic development", has invented the term "all-interval series" (*All-Intervall-Reihen*) for rows "containing all the eleven intervals possible between the twelve different tones", though he was not the first to construct such a set: if I am not mistaken, it was Berg's pupil Fritz Heinrich Klein who built the first one (which Berg used in his first strict twelve-tone compositions, *i.e.* the dodecaphonic movements of the *Lyric Suite* and the second version of the song, "*Schliesse mir die Augen beide*"). At the same time it would of course be absurd to say that an all-interval row is as heterogeneous as the chromatic scale is homogeneous (in which case one could as little compose with the former as with the latter); in fact, the extreme differentiation of every "all-interval" row is a partial illusion, because, dodecaphonically speaking, it must contain *more than all intervals*: twelve-tone thought does not know more than six different intervals, for the minor second is formally identical with its inversion, *i.e.* the major seventh, the major second with "its" minor seventh, the minor third with its major sixth, the minor sixth with its major third, and the perfect fourth with its perfect fifth. Thus an all-interval row can be symmetrical too (in fact Klein-Berg's is): the consequent can form the transposed retrograde version of the antecedent.

Looking, then, at this controversial question of serial structure from the lofty and safe standpoint of unproductive wisdom, one imagines an ideal optimum of maximal unity *cum* diversity of intervallic relationships—a principle which, after all, applies, *mutatis mutandis*, to all artistic methods. But how can one even vaguely envisage such *optima* if so much depends on how the row is going to be used? You can say that Searle's row was badly used, or that it is of little use. And here we have to face the factor of inspiration. From the purely structural point of view, inspiration simply means that an immeasurably greater variety of developmental or variational possibilities presents itself than could be found by way of conscious construction, including possibilities which conscious constructivism would merely encounter in the form of limitations. I am not at the moment criticizing conscious construction; I have heard more than one uninspired row (*i.e.* one which does not derive from one or more thematic ideas) which has given rise to inspired music. All I am suggesting is that if your row is not inspired, you have to keep it on the safe side, or rather in the safe middle between over-organization and melodic lability. A composer availing himself of the *Ode to Napoleon*'s row would make a monotonous mess of it, but since it was an inspiration of Schönberg's it proved an optimum for him. (Significantly enough, he wrote in a private letter to Rufer that "the original invention (*der erste Einfall*) of a row always takes place in the form of a thematic character".) Humphrey Searle did make a monotonous mess of his own row, and both its structure and its use seem to indicate that it had been largely constructed; but for a mere construction it was not "safe" enough. Alternatively, it may have been inspired, in which case its possibilities (and in the case of an inspiration, possibilities are identical with purposes) were subsequently inhibited for

one wrong reason or another. However, "row criticism" is as yet a risky and possibly even a cheap business, founded all too exclusively on easy wisdom after the event, and I submit my cautiously alternative criticisms not as final condemnations, but rather as a basis for further investigation into an extremely complex sphere.

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Film Music and Beyond

WE should not have thought it necessary to comment on the musical invalidity of Frank Loesser's numbers for the highly talented and severely miscast Danny Kaye in Hollywood's recent four-million-dollar Technicolor musical *Hans Christian Andersen*. But these songs have acquired popularity within the shortest possible time and within the widest possible orbit of our so-called culture. On the one hand, I have already heard at least two of them ("The Ugly Duckling" and "Wonderful Copenhagen") whistled, fairly correctly, by a post office clerk and a waitress respectively; on the other hand, I notice that Miss C. A. Lejeune herself was (among others) enchanted by the songs which, to her mind, "are not schoolroom tunes by any means, and although catchy, sometimes (as in the Copenhagen market scenes, with their street cries) get near to the complex operatic structure of something like Charpentier's *Louise*". In point of fact, these stupid street cries do not get anywhere near the (structurally by no means perfect) street cries in Gershwin's *Porgy and Bess* which, no doubt, they have in mind. What lifts these catchy tunes above the schoolroom level are, first, unfunctional, flashy modulations and unmotivated asymmetries (likewise in bad memory of Gershwin), and, secondly, the fact that Mr. Loesser sometimes *has* ideas; only, it seems a pity that whereas Gershwin's songs and street cries have, in the words of Lord Harewood, "already become part of American folk-lore", Loesser is already becoming part of English folk-lore—while in *Porgy and Bess*, "apart from the Lullaby 'Summertime' and the duet 'Bess, you is my woman now', there is little that remains in the memory" of *London Musical Events*.

The composer of the foul *background* music for the film is very noticeably another person, i.e. Mr. Walter Scharf, Samuel Goldwyn's musical director. His was—in the words of RKO Radio Pictures' press publicity—"a monumental task, requiring several months' work. In addition to his own composition, Scharf had to incorporate Loesser's songs and the music for the ballets . . .". For this information to be fully savoured, the sound track itself has to be heard; in any case criticism is impossible without several months' study of the libel laws.

H. K.

Concerts

CANTELLI AND THE PHILHARMONIA

THE two Cantelli concerts I attended (Festival Hall, 14th and 17th October) had partly duplicated programmes. Both included Wagner's *Faust* Overture and Bartók's Concerto for orchestra, while for the first's performance of Tchaikovsky's Sixth the second substituted Schubert's *Unfinished* and Rossini's *La gazza ladra*. Very substantial claims have been made on this young Italian conductor's behalf by his admirers, many of whom seem to consider him Toscanini's heir and successor—a view to which Toscanini himself has lent support. This particular heritage would, in any case, appear to me to be a mixed blessing, but Cantelli's *La gazza ladra* proved that so far he is nowhere near achieving the class of musicianship where the maestro reigns supreme. No one can better Toscanini's Rossini. No one can have seriously expected Cantelli's Rossini to outshine Toscanini's. What, in fact, was remarkable was the astounding lack of common features between the *protégé's* Rossini-style and his patron's. Toscanini's marvellously extended *crescendo* was conspicuously absent, balance was poor, especially in the *coda*, and Cantelli exacted no individual instrumental playing of any great brilliance. That the Tchaikovsky and Schubert symphonies were hardly tolerable as truly musical performances did not surprise me, though both offered more evidence of Cantelli's technique at its technical best. Enough to say that the "*Pathétique*" received a smart run-through *senza espressione* (no time for sentiment!) and *senza* all the composer's implied *rubato* or written-in *ritardandi*. Thus, neatly gutted and disembowelled, was this expressive masterpiece presented to us. Likewise, the Schubert's first movement had its deep and poetical mystery exorcised by a brisk, no-nonsense-about-it *allegro* (not very *moderato*), while the violins' semiquavers in the exposition were so precisely (and wrongly) articulated that they were unable to grow into anything else for the development but simply remained their isolated, impoverished and quite undramatic selves. Having assimilated Cantelli's Schubert and Tchaikovsky, I was left with the impression that the pupil was no more than a gifted exponent of his master's most undesirable musical vices.

I think it probable that the Bartók was the most satisfactorily performed of the music under discussion. The Concerto for orchestra makes no great emotional demands and its ostentatiously virtuoso character seems to suit Cantelli's character. Certainly it was very efficiently executed.

D. M.

BRAHMS IN THE WILDERNESS

(presented by the LSO)

Opera 5, 100 and 108 played by THOMAS MATTHEWS and EILEEN RALF

Friends' House, 28th October

THE Friends' House is disheartening at the best of recitals. Its atmosphere exudes talk, and talk is always bad for music, though music may often be good for talk. The small and highly professional audience did not improve the air which in fact smelt of expert interest, *i.e.* a mixture of pity, jealousy, boredom and, at the same time, sustained concentration, chiefly on fingerings. Thus, when the two artists appeared, they were felt to be candidates.

Unfortunately, however—as far as chamber music, or at any rate these sonatas were concerned—they were heard to be candidates too. In the first place, they hardly made any attempt to tackle the textural problems involved in Brahms' chamber music, assuming that sound-unconscious point of view from which the D minor Sonata seems "beyond question the greatest of the three for violin and piano" (H. C. Colles), whereas, in fact, the A major can be shown to achieve the highest formal and textural perfection, just as the A minor Quartet is the best of the three string quartets. The violinist's disregard for the dangers of texture was manifold: his disinclination to modulate his tone which

tended to be exceedingly "open" and, above *mf*, exchanged emotional tension for mere dynamic intensity; his unvarying *vibrato* and his almost unceasing *espressivo* in accompanimental figures; his typically orchestral attacks and the constant pressure exerted upon the bow once it had hit its string—all these factors militated against a flexible balance, while some of them conjured up the vision of a *Presswurst*. There were exceptional passages, such as the violin's well-felt *p* and *pp* figurations of the D minor's first subject in development and *coda*, or the dashes of genuine, if somewhat uncontrolled violinistic passion in the last movements of both violin sonatas, especially in the D minor's first subject.

In the second place, one often experienced a forced formal approach resulting in what I should like to call unmotivated "formal *sforzandi*", i.e. structural tautologies. Take the first subject of the A major. The violin's echoing insertions between the fairly square four-bar phrases are in the nature of bridging extensions, whence it was bad to extend them, agogically, far beyond their metric limits; their purpose was thus eliminated and, in fact, the opposite effect achieved: they tore the regular phrases asunder. Or again, what point was there in the difference between pianist's slow, and the violinist's quick second subject? As a matter of fact, all sorts of extraneous *rubati* were superimposed on Brahms' rhythmic structures, notably in the first and third movements of the A major and in the first subject of the D minor, where the violinist's tendency to let his longer notes grow bellies put an additional brake on the formal flow. Almost throughout the performances of the violin sonatas, the picture arose before one's mental eye of expression marks written all over the music, making the implicit explicit and hence exaggerating it. I suspect that the murderously detailed Flesch-Schnabel edition was used, although, if I am not mistaken, the editors came to realize the harm of their over-clarifications and withdrew their work.

Thomas Matthews, who is a highly endowed musician and violinist, did in fact study with Carl Flesch; though the downcast position of his violin and of his right upper arm would not have betrayed the fact. If he could rid himself of formal mannerisms and orchestral manners and, perhaps, indulge in an intensive study of classical chamber music, he would, I am sure, be able to offer a Brahms of cultured inspiration.

Eileen Ralf made, on the whole, a better impression, at any rate in the duos; but then, women often beat men in *ensembles*: there was even an occasion when Erika Morini played Huberman out of existence in the Bach D minor double Concerto. In the F minor Sonata Miss Ralf disappointed: a good deal of the work would have remained incomprehensible to a novice who heard her performance. In her programme note she said, rather sweetly, "that 'most men say that women pianists cannot surmount certain problems here' (in the third movement). Sex or no sex, Miss Ralf was not up to the piece. H. K.

TWO VIOLINISTS: SZIGETI AND JAN DAMEN

SZIGETI (Festival Hall, 29th October, BBC Orchestra, c. Gui) played Beethoven's violin Concerto, Jan Damen (Festival Hall, 9th November, LSO, c. Krips) played Brahms'. Neither performance was of much distinction. Szigeti was obviously off-colour and in a high state of nerves. Scratchy tone, plenty of wrongly hit, or missed, notes, poor intonation and every long bow ending in a noticeable tremble—a kind of right arm *vibrato*—made the first movement a painful experience. Although Szigeti never recovered from this (literally) shaky start, things improved in the *Larghetto* and his wonderful, vivacious phrasing in the rondo did much to make us remember the fine artist he really is and forget the many uncomfortable moments he had given us previously. Jan Damen, on the other hand, whose technique—apart from an affection for greasy *portamenti*—was unexceptionable, never gave us a hint that he was, or would be, a solo artist of any stature, let alone Szigeti's. He bluffed through the Brahms very conscientiously, with confident determination and an admirably full tone; but the result was a stolid, solid, unconvincing performance that did less than justice to this Concerto, a work which needs an inspired approach of real imaginative delicacy if its many subtle beauties are to be revealed. Krips helped neither Jan Damen nor Brahms with his dynamic *espressivo*

which he always achieves by exactly the same means: a portentous *sf* diminishing to an ecstatic *pp*, accompanied by a great deal of flag-waving on the part of his very loosely controlled left hand. Brahms' first Symphony, which succeeded the Concerto, received just this "dynamic" expressive treatment, not to speak of the "dramatic" and accelerated *tempi* which were the only alternatives to this choppy lyricism. Gui served Szigeti better in the Beethoven.

D. M.

THE MASTERS IN THEIR BLOODLESS VEIN

BEETHOVEN'S SEPTET AND SCHUBERT'S OCTET

Barylli Quartet and Wind Ensemble of Vienna Philharmonic

Royal Festival Hall, 23rd November

At times one wonders where the great masters' popularity would be, had they not taken great care to provide a number of weak works. The Royal Festival Hall was packed for one of the most unsubstantial programmes which the classical literature of chamber music is able to supply. Would half this audience have turned up for late Beethoven or great Schubert? Or, for that matter, for early real Beethoven and Schubert? "Beethoven seemed to look askance at this earlier composition" was the delicate suggestion of the programme note, which had the face to compare the trifling work favourably with op. 18 and the first symphonies. Askance indeed: at the time of op. 106 he said, apropos of the Septet, that he didn't know how to compose in those days; none of his dislikes, in fact, is so heavily and repeatedly documented as this pet self-aversion.

Technically, the performances proceeded on a high level of competence, but there were sundry musical disappointments. Only one player showed conspicuous (if not always consistent) artistic expression and phrasing—Leopold Wlach, the clarinettist, whose recapitulation in the Beethoven's second movement offered one of the few experiences of musical reality. Barylli's untiring *sempre espressivo*, on the other hand, was quite unreal musically and became tiring in the extreme; whereas Krottschak, whose technique is ever-increasing (as is, alas, his routine), delights as deeply in an occasional bit of rowdiness as he did fifteen years ago. Barylli in his turn would often yield ready

Septet: Minuet ($\text{♩} = 120$)

Beethoven

Vlc. *p dolce*

Richard Krottschak

*giocoso
ben marcato*

obedience to the *Zeitgeist* by letting his technique dominate his phrasing. In the brilliant passage here quoted, for instance, his sole motive for varying Schubert's thought was

Octet: Trio of Minuet.

1st Vln. *8*

Schubert

Barylli

that he had to use a musically outsized minimum of bow-length in the penultimate pair of semiquavers in order to be able to resume his *spiccato* on the last pair. Played by a musical amateur with insufficient technique, the passage would actually have emerged

more logically, for he would simply have renounced *spiccato* bowing altogether while otherwise obeying the structural demands of the phrase.

From the point of view of the entire *ensemble*, there were the usual wrong or exaggerated accents, resulting partly from the usual, mistaken view that an accent always means an accent: in the basic motif of the Schubert's first movement, for instance, the accent does not so much accentuate its note as de-accentuate the note that would otherwise receive an automatic accent. In this performance, however, we were invariably presented with a powerful and absolutely senseless *sforzando* which was necessitated, in the first place, by the players' refusal to start the second bar *piano*. Nor, for that matter, was the second bar of the Beethoven played *piano*; before all, one had to show one's "tone". The blood transfusion, however, which alone could have made a joint performance of these largely bloodless works enjoyable never took place.

ERIC PARKIN

Piano Music by JOHN IRELAND

Rhapsody—London Pieces—Sonata in E minor—*Sarnia*: An Island
Sequence—Two Pieces—Two Pieces

THERE are but few contemporary composers able to provide an evening's substantial piano music, and John Ireland is not among them. At the Wigmore Hall on 4th December a long time was had by all of the few honest highbrows in view of a series of Spring and Morning Pieces, variously called "Soho Forenoons", "In a May Morning", "Song of the Springtides", "Aubade" and "April", which followed each other with the same capacity for differentiation as the notes of the chromatic scale. Not even "February's Child" proved much of a change, being for all practical purposes identical with the preceding "Song of the Springtides": something must clearly be done about the English climate. But then, on the evidence of this programme, the composer has developed repetition into a major substitute for development, with strings of sequences to fill the inexpensive bill which were as easily forehearable as the poetic twitter of sparrows on a May morning. He is able to muse for a piece's length on a cadential extension and to make an *essentially* short movement sound yet longer than it is. For those who were in danger of arising from their stupor there was always a stunning stretch of that particular; voluminous piano texture labelled "vollgriffiger Klaviersatz" in German musical parlance: shame on Ireland and England for producing what, significantly, can only be called by a German name!

After the harmless Rhapsody one felt that if the evening wasn't to get any worse and sometimes better there was no cause for alarm, but the London Pieces immediately shattered the most pessimistic hopes, and of their somewhat bashful *Salonmusik* there was plenty to come, without, say, Gershwin's invention, guts and zip.

Eventually one realized that never was so much "evocative" harmony heard in one evening, but while, alas, it was not altogether intended to evoke music, its kindergarten modalisms together with the mild diet of its dissonances and outlandish colours were too boring to evoke spontaneous music criticism. Last and best, there remained Eric Parkin's truly supreme performance: it was a downright embarrassment to hear a meticulous and crystal-clear explanation of the self-evident. One thing one was taught—that music which says nothing is more harmful than music which says something harmful.

H. K.

THE SOLDIER'S TALE

STRAVINSKY's curious mixture of mime and melodrama (composed in 1918)—a kind of mid-way station on the road to *Oedipus Rex* and *Persephone*—must always remain something of a curiosity; and being determinedly anti-traditional, it is not surprising that nobody's repertoire includes it, neither the experimental theatre nor the intimate opera house. In fact, *The Soldier's Tale* depends for its life on occasional revivals by musico-dramatic societies, and it is pleasing to record that the work was very professionally

served by the Theatre Music Group at St. George's Hall on 18th December. The small chamber ensemble—clarinet, bassoon, trumpet (which should, however, have been a cornet; Stravinsky knew what he was about when he demanded the latter's slightly more debased timbre), trombone, percussion, violin and double-bass—were efficiently conducted by Harry Samuel and played well; the violinist was rather shakier than her colleagues (particularly intonationally), but such is the barbaric and quite unviolinistic character of her music that our sympathies were almost exclusively with her rather than with the composer.

The tale (C. F. Ramuz) is a simple one; how the Devil (Gordon West disguised as an exhumed Bernard Shaw) gets his man, while simultaneously depriving him of his fiddle, his happiness and, eventually, his girl. The text was the newly translated and Audenesque version of D. F. Aitken, and the play was put into modern (battle-)dress. The music either accompanies the miming or the Narrator (Donald Cotton), or crystallizes a dramatic situation. The sole example of the last category is, as it happens, very beautiful. The Soldier (Edward Meigh), realizing he has been betrayed by the Devil, holds his head in his hands on the darkened stage as a quiet duologue takes place between clarinet and bassoon; the violin, double-bass and, momentarily, the trumpet (cornet) contribute to this little colloquy, and then the duologue returns, only to fade out over and far beyond a sustained pedal (harmonics) in the double-bass. This, perhaps, is the most essentially musical and expressive number in the score; and, indeed, when one has ceased marvelling at Stravinsky's texture, his ceaseless instrumental invention and his fascinating poly-rhythms, one wonders how much music there is left to admire. Certainly there is not a real tune to whistle—try, for instance, whistling the Soldier's serenade on his fiddle; but for those who like to thump *ostinati* in their bath, or beat out scraps of persistently reiterated figuration, *The Soldier's Tale* is a safe bet. The most extended piece in the whole work is the string of jazz and dance forms (tango, waltz, etc.) which culminates in a riotous rag-time as the Soldier who has been wooing the Princess (Frances Harman) finally wins her. Dramatically the use of the jazz idiom is extremely ingenious and even apt; musically it is not so convincing. It is all oddly detached and calculated, as if Stravinsky were proving what *could* be done in such circumstances with such material, not what *had* to be done.

Yet *The Soldier's Tale* is a powerful work of genius, and it continues to nag the memory long after one has heard it—a combination of facts which suggests that somehow, somewhere, Stravinsky succeeded in engaging one's heart besides brilliantly stimulating one's mind.

Opera

Covent Garden

THE MAGIC FLUTE

28th October

A WRETCHEDLY small-scale performance with little to commend it in the vocal sphere except Valerie Bak's competent Queen of the Night. Arnold Matters (Papageno), Adele Leigh (Pamina) and Inia te Wiata (Sarastro) all sang far below their best. John Lanigan was a thoroughly inadequate Tamino. The production creaked on its routine way, using every opportunity offered by an unprecedentedly ill-lit stage to hide itself from view.

John Pritchard conducted and provided what little musical pleasure there was to be had. His overture was promising, and I thought many of his succeeding *tempi* could have had beautiful results if the cast and production had not been staggering beneath the weight of the *Flute's* unhappy past history at Covent Garden. Surely the only sensible thing to do with this disgustingly mediocre production is to scrap it and start afresh?

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In such circumstances, Mr. Pritchard might be able to fulfil his obvious, though as yet unproven talents.

That suggestion, however, belongs to the future. For the present, Mr. Pritchard might think again about the reduced orchestra he employed on this occasion. Of all Mozart's operas, the *Flute* can least do without a reasonably large band of strings. Mr. Pritchard seemed to have some of the right ideas about the *Flute's* statuesque and monumental aspect, but to have quite unnecessarily deprived himself of the numerical forces with which to achieve it.

D. M.

BOHÈME WITHOUT EMOTIONAL DISTURBANCES

Christopher West's new production: c. Barbirolli

19th November

"YESTERDAY Illica read to me the whole of *Bohème*", Ricordi wrote to Puccini on 22nd August, 1894. We are indebted to George R. Marek's recent *Puccini* biography (Cassell, 1952) for the excerpts from this and other hitherto unpublished letters. "He himself brought it to me", the letter goes on "It seems to me that now we have really succeeded! The last act and the death of Mimi, especially, ought to call forth torrents of tears. I myself was much, much moved". That was at the three-act stage. On 1st August, 1895, Ricordi wrote to the composer about the fourth act (again a hitherto unpublished document): "... Indeed, the last scene of the opera [*libretto*] is successful: it is stupendous, true, moving. ... I believe that the whole orchestra floor will convert itself into a sea of tears. *Avanti* therefore, Puccinone! and make all presumptuous people, castrati, and eunuchs die of excess bile". Later on, Mr. Marek tells us that while Puccini was writing the last act,

"his friends came to see him and often sat and drank and played cards in the same room in which he was composing. ... He was in the habit of declaiming aloud the words of the libretto in order to hear the tone-fall and rhythm of the verse. His friends came to know the text of the fourth act by heart. When Puccini spoke, "*Che ha detto il medico?*" ... there came to him from the corner of the room the response pronounced by one of the friends: "*Verrà*".... But he was alone when he composed the scene of Mimi's death. ... He wept like a father who had lost his child".

Reviewers to date do not seem to have noticed that something must have gone wrong with Mr. Marek's reconstruction: beyond a shadow of doubt, the *sf* B minor chord which introduces Rudolph's "What did the doctor say?" and Marcel's reply, "He'll come", is the actual moment of Mimi's death—of which, however, only the audience is immediately aware. The next stage in this wonderful musico-theatrical build-up is reached with the *pppp* C sharp minor chord: Schaunard discovers Mimi's death—the final C sharp minor is anticipated—the final tragedy becomes manifest *on the stage*: he tells Marcel. The last stage is introduced by the actual C sharp minor section and its *fortissimo* tonic chords: Rudolph discovers.

But if Mr. Marek was not altogether alive to this heart-rending intensification, neither was Covent Garden's producer, with the result that far from any "torrents" or "seas of tears", the atmosphere in the house was drier than Puccini at his driest. The B minor chord, that is to say, left everyone on the stage motion- and expressionless, except for Rudolph who, in a prominent position (left front stage), jumped up from his chair as if bitten by a tarantula and produced his question, "What did the doctor say?", whereupon every innocent one in the audience wondered why Puccini had associated this enquiry with a threatening chord. The production is said to have gone to great historical trouble, but if musico-dramatic sense does not come first and last, you will never succeed, except with "all the presumptuous people, castrati and eunuchs"; whereas your really full-blooded spectator will die of excess bile. Besides, is it really "authentic" for Colline (*Inia te Wiata*) to hide behind a chair *before* Benoit enters and promptly to emerge as soon as Benoit has his nose inside the door, or for Alcindoro to pull Musetta's (Kathryn Harvey's) skirt down by way of introducing her waltz?

Nor could Barbirolli be acquitted. It is true that he made the orchestra sound as it perhaps never sounded before (except on one or two occasions under Kleiber), but the sound became the *causa finalis*, while Puccini's musical thought played the rôle of a modest means towards that end. Astringent *tempi* endangered a great part of the first act's organism which does not lend itself to cool brilliance; one could not but recall Timothy Shy's version of the *Andantino affetuoso*, with Rudolph singing straight at the conductor:

Your tiny band is frozen!
Let me warm it back to life.

It was in fact after this reminder that Barbirolli allowed himself the first adequate broadening out, though not before act III did he really ease up.

Hero, heroine and Musetta were new to their rôles. Miss Veronica Dunne, who comes from Ireland, would have been an impressive Mimi, nor would her smallish voice have mattered, if she had not sung flat in the most improbable places as well as the more predictable ones, and if she had been more sympathetically conducted. Though Puccini qualifies the *allegretto* of her "*Sola, mi fo*" by a warning "*moderato*" ($\text{♩} = 144$), she was made to sing it with unnatural speed and volatility (instead of simplicity), and Mr. John Lanigan, a potentially fine Rudolph, did the same thing, only worse, in the last act ("*Tornò al nido*"), for here Puccini's tempo indication, *Allegretto mosso*, removed Barbirolli's remaining inhibitions. This kind of disconnected tempo was unfortunately typical of the greater part of the performance. Shortly before the last-cited passage, in "*Sei il mio amore e tutta la mia vita*", Miss Dunne completely disregarded Puccini's highly formative slur and "*sostenendo*", beginning as it were a new line with every motif for the sake of some pseudo-dramatic sobbing; whereas, three bars later, Mr. Lanigan rushed to the other, *legatissimo* extreme (though his phrase is slur-less!) and contradicted the orchestra by blurring the dotted rhythm—apparently in view of the ensuing triplet ("If Puccini can change one dotted rhythm into a triplet, no one can blame me if I do something similar with the remaining one"). The musical contribution to the ineffective end, finally, included Rudolph's refusal to sob, whence the real tragedy in the listener's mind was his recollection of the melodic line into which Gigli used to transform Puccini's pitch-less weeping quavers: "stupendous, true, moving, torrents of tears" indeed.

William Grist's and Percy Pinkerton's translation is in need of some re-accentuation.

H. K.

TURANDOT AND THE TRUTH

22nd November

PERFORMANCE and production: Largely first-class. Barbirolli's *Aida* and *Turandot* are two of the best produced and performed operas in the Garden's regular repertoire. Gertrude Grob-Prandl, in spite of difficulties with the English language, was an imposing Turandot of enormous vocal range and she surmounted the hurdles of "*In questa Reggia*" with extraordinary accomplishment. A good Turandot—in spite of the fact that she doesn't start singing until act II, scene 2—really knits the opera together; and where she is well supported by brilliant chorus work, three well-characterized Masks (Otakar Kraus, Parry Jones, Anthony Marlowe) and a robust if not musically very refined Calaf (James Johnston), most of the necessary ingredients for a satisfactory performance are present. Poorly done was the Emperor (David Tree) who interprets Puccini's direction in the score ("*con voce stanca da vecchio decrepito*") so literally that hardly a note of his part comes through the representational noises of imminent senility. Blanche Turner (Liù) infuriatingly ruins what might be a passable performance by her desperate endeavours to express something or other with every blessed note; she vibrates, trembles and sobs to such a frantic extent that the pathos of her little song, "*Signore, ascolta!*"—which depends solely for its touching effect upon its "classical" simplicity and purity—is over-sung and over-acted right out of existence. But it was not, perhaps, all Miss Turner's fault. Barbirolli is at his worst with Liù's music; no sooner does he catch sight of her than he is infected with an obsessional desire to write *ritardandi* into every bar. Liù's

torture scene is thus tediously prolonged. Here, in fact, we have the sentimental side to Barbirolli's otherwise intensely dramatic and passionate reading of Puccini's masterpiece.

The opera: Hans Keller has pointed out¹ that the melodic crisis of our time (i.e. the decline of melody) showed itself in the late works of Verdi, in the *Requiem* and *Otello*, where Verdi "no longer relies on extensive or even extended melodies, but rather compresses rich melodic contents into short phrases"—all this in a master "whom the musical man in the street nowadays upholds as a shining example of unspoilt melodic virtue". Not that the man in the street necessarily finds that "unspoilt melodic virtue" in *Otello* (or *Falstaff*); indeed, the man in the street is inclined to respect *Otello* and *Falstaff* at a distance and bewail the absence of the big tunes that characterize *Rigoletto* or *Trovatore*. What has all this to do with Puccini in general, and *Turandot* in particular? Puccini, agreed, was no second Verdi. Yet our hypothetical man in the street without doubt regards Puccini as another, if later, example of "unspoilt melodic virtue", and the comparison becomes less obvious and more significant when we realize that *Turandot* stands in relation to Puccini's operas rather as does *Otello* or *Falstaff* to Verdi's. Not because of the simple late-to-early-work relationship, but because remarkably similar musical principles operate in both cases. Similarity of principles is not, of course, a qualitative equation, and I am far from suggesting that *Turandot* equals *Otello*. On the contrary, I suggest no more than this: that *Turandot* and, say, *Otello*, took the shape they did for some of the same musical reasons, a parallel which assumes importance because both composers in question did share one very rare musical factor in common—a capacity for writing "extensive" and "extended" melodies.

A devoted Puccinian,² an amateur musician but competent biographer, makes the kind of point about *Turandot*, which the man in the street makes (or at least feels) about *Falstaff* or *Otello*: "The melodies of *Turandot* are not the important part of the music; in fact, they are hardly distinguished. Puccini is no longer very much interested in 'arias'. No longer do the voices soar above an orchestra which sings alone and reiterates the melody in sweeping postludes. Now voice and orchestra have become one". I, for my part, would hesitate to stamp the melodies of *Turandot* as "hardly distinguished". There just happen to be fewer of them, and only a few of those remind us of the melodies from earlier operas. That it means more to call Liu's and Calaf's act I arias "songs" provides its own comment.

If we examine *Turandot* in even superficial detail we shall see how Puccini gets round the melodic problem in much the same manner as does Verdi in *Otello* or *Falstaff*, e.g. *Turandot*'s "*In questa Reggia*" where one phrase, oft-repeated, serves as the aria's melodic basis. Or take act II, scene 1, where there is hardly an extended melody but simply poignant repetition of short phrases which, moreover, impress one immediately as the ends of tunes rather than as their beginnings. The strongly cadential character of these phrases is not only exceptionally apt dramatically (since the three Masks are yearning for days gone by) but hints at Puccini's grasp of another possible by-passing of the melodic crisis: cadential motifs, or phrases, availing themselves of the remaining potency of the old diatonic cadence and into which "looser structures can discharge themselves" (Keller, *op. cit.*, p. 347).

It seems to me, therefore, that the decline in melody is apparent in the last work of another composer of genius who was also primarily a melodist. In Verdi, this decline was accompanied by an increased and compensating harmonic originality. Lennox Berkeley³ views this development from an opposite, but equally valid standpoint when he observes that "... it is only in the last works that [Verdi's] melodic line reaches its full freedom. In the earlier operas one feels that his glorious melodic gift is circumscribed by the conventional harmony of the time—but in *Otello* and *Falstaff* the melody

¹ In Benjamin Britten. (Rockliff.) 1952, p. 340.

² George R. Marek, *Puccini: A Biography*. (Cassell.) 1952, p. 277.

³ In *Opera*, February, 1951.

creates its own harmony . . .". In *Turandot*, too, the decline in melody is accompanied by a striking harmonic advance; a decline inevitably all the more a *consequence* of that advance than was the case with Verdi. The comparative audaciousness of *Turandot's* harmony has been very generally recognized, as has been the fact that Puccini was no stylistic reactionary and kept himself well informed about the music of his contemporaries—Schönberg's *Pierrot lunaire* included. Yet I think it is only in *Turandot* that Puccini reveals himself as a composer true to his own time, and true indeed to himself and to his theme.

Puccini's weighty sadism and his delight in cruelty—both in the foreground of *Turandot*—appear to me to be fair specimens of unpleasant truths: examples of the mind's "new" worlds which art has discovered. But Puccini went on treating his sadism (*Butterfly*, *Tosca*) as if it were a pleasant truth, beautifying it, as it were, with a musical style no longer in accord with the unpleasant truth which is the essential truth about sadism, Puccini's, mine, or yours. Hence, surely, our frequent embarrassment at Puccini's lapses in taste; if we replace "taste" by "truth" I suggest the explanation of our embarrassment becomes even better defined.

In *Turandot* the truth is more scrupulously preserved. Instead of "beautifying" his sadism (and is not *Turandot* herself the cruellest of Puccini's operatic creations?), Puccini—anyway to a much greater degree—is truthful about it. The unpleasant truth demands and receives a harmonic treatment with a high norm of dissonance, a norm violently disclosed in the opera's celebrated polytonal opening bars—simultaneous C sharp major and D minor. This is by no means the only polytonal passage in *Turandot*, and the whole opera's harmonic structure shows a pronounced shift towards frank acceptance of the central harmonic event of our time: "the emancipation of the dissonance", to which, of course, Puccini himself contributed even when—as in *Turandot*—it meant the inevitable sacrifice of his generously endowed melodic gift.

But the last truth about *Turandot* evaded Puccini. He could not bring himself to dislike his heroine. *Turandot*, to be true to *Turandot's* inner truth, instead of responding to Liù's loyalty (grim suicide succeeding grisly torture) and Calaf's obsessional love, should promptly have executed the latter as soon as he had conveniently blurted out the information about his pedigree. That would have been the logical ending to *Turandot*, not the silly love duet that would only have been better composed, not less misconceived, if Puccini had lived to write it. Puccini, however, was too much in love with *Turandot*, cruelty idealized, idolized and personified, to give her the ruthless *dénouement* she would have insisted on herself. He had to pretend that cruelty after all has a heart that can be wooed like any other; he had to pretend, maybe, that *Turandot* wasn't as bad a lot as nine-tenths of his opera convincingly make out. More probably he couldn't afford to admit this truth to himself; the "happy ending", so to speak, justifies the preceding torture, and Puccini's guilt-feelings at his own sadism are assuaged when *Turandot* is redeemed through love. What might have been—on its own level—a total masterpiece is fatally flawed from the middle of act III to the finale. Puccini was not quite great enough an artist to carry through the implications of the truth to his very last note.

D. M.

RIGOLETTO

12th December

AFTER last season's *Rigoletto* (see MR, XIII/3), this was a great come-down in every respect, but most so from Capuana's inspiration to John Pritchard's plain helplessness. The conductor's "mailed fist" which Scott Goddard (*News Chronicle*, 13th December) was pleased to notice was obviously too well shielded from contact with a live musical organism to be able to grip this score, let alone caress it. It may be too much to ask of Pritchard such advanced skill as to create, in a Verdi finale, the illusion of incisive orchestral *ff* while neither drowning the singers nor wallowing in a mushy *mf*; he may be too well-bred to help a celebrity like Silveri over a momentary lapse (though, one thinks, a thorough knowledge of the score would promote, willy-nilly, the helpful gesture); he may not yet

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have the experience to spellbind a house with the *pp* passages of the last act storm (too much coughing and shuffling even for a cold December night)—but suffice it to say that he is not able, for more than a dozen bars, to keep going a simple rhythm like the springy 6/8 of "*Questa o quella*" whose slapdash quavers precluded any genuine give on the cadences, or the pulsating 4/4 of the third act's *stretta* ("*Sì, vendetta, tremenda vendetta*") over which the florid lines of Rigoletto and Gilda should be allowed to soar freely, yet in time.

Paolo Silveri, in the title-rôle, is a generous and honest artist who spares no pain to give to the limits of his capacity. Yet, somehow disappointingly, these limits were always in view. Never wanting, or daring to temper with the mellifluous flow of his voice, he is a better father than fool, and his second act duet with Gilda had to compensate us for his lack of acerbity in the third act. Also, his acting, well thought-out as it is, lacks the demonic quality of a Rothmüller. It is naive, and goes against Verdi's stage directions, to shake with terror on hearing the very first note of the departing duke, believed dead by Rigoletto; Verdi provides 24 blood-curdling bars for the truth to sink in. The voice of Ilsa Hollweg (Gilda) is both beautiful and secure in all *coloraturas* above *g''*; below, it is apt to sound pinched through what I think may be a stiffness of the jaw. Rather like Silveri, she was continually on the brink of musical greatness until she fulfilled her promise in the last scene, on those ascending major sixths which Verdi so often uses to describe the "passing over" rather than the "passing out" of a heroine. Edith Coates was as good as always as Maddalena, Marian Nowakowski, usually a reliable Sparafucile, was off-colour, and Rhydderch Davies' Monterone has neither enough voice nor stature; nor is it advisable to beat time with one's arms in shackles. Walter Midgley, as the Duke, with a well-oiled but characterless voice, was inept to a degree as musician and actor. Grinning his way, literally and metaphorically, through "*Parmi veder le lagrime*", he managed to turn this confession of a *roué's* conversion, temporary as it may be, into a ditty about his ninety-ninth mistress. And in "*La donna è mobile*", all upward slurs (e.g. between the 6th and 7th bar), well-worn as they are by generations of Dukes, ended with a hefty bang, door-knocking at the next barline.

P. H.

Book Reviews

Philharmonic Project. By Thomas Russell, with a preface by Sir Adrian Boult. Pp. 212. (Hutchinson.) 1952. 15s.

Mr. Russell may be described as an idealist who has learned from experience. As a violinist in the London Philharmonic Orchestra in the thirties, and subsequently as chairman and managing director of that orchestra when it became a self-governing body, his experience has been unique and invaluable, though not, in the last resort, rewarding. Almost simultaneously with the appearance of this book, Mr. Russell was sacked by the orchestra for which he had done so much; and, in default of any convincing explanation, one must assume that he has been victimized for his political opinions. Perhaps experience has not taught him sufficient. The mere holding of unpopular views inevitably arouses suspicion: while to have the courage, or foolhardiness, to air them plays straight into the hands of more orthodox if less scrupulous opponents looking for a rod, however irrelevant, to take to their chosen victim's back. Our musical profession is not so overcrowded with outstanding personalities that it can afford to dispense with the services of Thomas Russell; but so long as witch-hunting is to its taste there is no object in canvassing breadth of mind.

Orchestral music has never been properly organized in this country. The BBC Symphony has offered security to its members for more than twenty years and has occasionally risen to great artistic heights, but by no means often enough, and its *average* level of achievement has been mediocre indeed. So has that of the London Philharmonic

which manages to exist from year to year with sadly depleted forces, but shows no sign of regaining the lustre of its brilliant days under Sir Thomas Beecham. We have, in fact, no orchestra to compare with the Concertgebouw: an admission which ought to dispel complacency but will not do so because this island does not house sufficient individuals who know what a first-class orchestra sounds like. The Philharmonia from time to time provides a clue, but—like the Royal Philharmonic—it is not a permanent orchestra in any real sense and cannot therefore sustain consistent excellence over a lengthy period. The Hallé, under Barbirolli, has some fine achievements to its credit, but (in the schoolmaster's words) could do better if Sir John took fewer outside engagements and if the Manchester city fathers faced their financial responsibility squarely without their perennial and monotonous display of parsimony. Who dares to maintain that Manchester *cannot afford* a halfpenny or even a penny rate for the Hallé Orchestra? Let the city fathers have the courage of their convictions: let them either find all the money that the Hallé needs—and find it with a good grace; or let them brand themselves as thoroughgoing philistines and deny any assistance whatsoever. No city father, in Manchester or anywhere else, needs to know the difference between B flat and a bull's foot in order to understand what sort of figure he will cut in the eyes of the world if he adopts the latter course.

Long-simmering discontent on these and other kindred matters has been brought to the boil by a fascinated study of Mr. Russell's pages. A *précis* of Mr. Russell's views will be found on pp. 45-48 of this issue. *Philharmonic Project* should be read for the much greater detail it provides: it may even promote a few pangs of uneasiness in the consciences of the congenitally smug, and what a triumph that would be.

The Record Year. By Edward Sackville-West and Desmond Shawe-Taylor. Pp. 383. (Collins.) 1952. 18s.

Whereas Clough and Cumming's *World's Encyclopaedia of Recorded Music* is recommended as better value for money than Sackville-West and Shawe-Taylor's *Record Guide*, this *Record Year*—designed to bring *The Record Guide* more or less up-to-date—seems to us a more valuable publication in every way than was its predecessor. In their first volume Sackville-West and Shawe-Taylor sought to impose on their readers their own choice of recorded versions of most of the music available in this country in this form. Much of the advice was and is admirable, but our authors' discriminating advocacy of selected recent issues has proved more reliable and rewarding than their choice of older records: and dare one suggest at this point, without fear of starting a heresy hunt, that old gramophone records in general, with their often gross technical deficiencies, are of little greater significance than so many dog-eared and faded photographs? Are there so very many exceptions?

The Record Year takes into account, though does not necessarily include all records made available in this country between January, 1951, and May, 1952, and includes the Decca and Capitol eleventh release. LPs "of any worth or significance" issued before January, 1951, are also covered. To have listened to every single disc mentioned in the book would, no doubt, have called for superhuman powers of endurance; yet there are too many records, Supraphon very largely, listed but not criticised, with or without some "escape" clause pleading non-availability. Certainly, though, to list is better than not to list; and only the very young or simple-minded collector expects all the items in any manufacturer's catalogue to be procurable instantly on demand at any time.

It seems a little out of proportion to devote 30 pages to the His Master's Voice Archive Series, while we still have to do without any explanation of the various signs engraved on all records in the region of the run-out groove. But these are only minor criticisms of what is, as a whole, a very fine piece of work. The page of criticism of the Bayreuth *Parsifal* set, which is complete on six, not seven records, gives a fair and accurate summing-up of what is probably the greatest achievement so far in gramophone history, and the comparison of the Decca and Columbia sets of *Meistersinger* is most stimulating both

for the excellence of the over-all impression it conveys and for the perceptive comment on matters of detail which may not, however, command universal agreement. To describe Toscanini's American *Traviata* as an improvement on the earlier Columbia set with Guerrini seems odd; for although the latter has serious faults it is capable of providing appreciable listening pleasure, while the Toscanini version substitutes such a revolting noise for what one has previously regarded as music that the writer found the thing intolerable after four sides. One could continue almost indefinitely finding matter for enthusiastic agreement, dubious assent and mild query, spiced very occasionally with vehement dissent, as immediately above. This is as it should be.

The book deserves to succeed. It will almost certainly reach a large public who would do well to realize that the more critically they use the volume the more benefit they will derive from it.

G. N. S.

Amplifiers. The Why and How of Good Amplification. By G. A. Briggs and H. H. Garner. Pp. 215. (Wharfedale Wireless Works.) 1952. 15s. 6d.

This book, the latest in the popular series by Mr. Briggs, undertakes the not inconsiderable task of instructing the more serious but non-technical seeker after perfect (?) music reproduction in the art of amplification. As always in a work of this nature, the difficulty lies in deciding what to leave out; for in reducing the material to a manageable size, inconsistencies and perhaps rather broad generalizations must inevitably arise. The professional engineer may find grounds for criticism here, but after all, this work is not intended for him. In spite of this the result is comprehensive, nearly every possible aspect of the subject has been dealt with in a comparatively non-technical but clear and readable manner.

The early chapters deal with the elementary theory of valves and their use as voltage and power amplifiers, decoupling and instability, and push-pull amplification. A chapter has been devoted to the somewhat ticklish but nevertheless important subject of negative feedback, a careful study of which should be helpful to anyone wishing to improve the performance of his amplifier. As well as a description of principles and their application, useful notes on curing high frequency instability often arising from the indiscriminate use of negative feedback are included. In this connection, it is suggested that in later editions a note on low frequency instability arising from this cause should be included, as this trouble is more common than the text suggests. Further chapters deal with the cathode follower in input and output applications, phase splitters, tone compensation (very comprehensive), pick-up and microphone input circuits, and power supplies. A useful chapter deals with the reduction of hum and noise and stresses the importance of correct layout and wiring.

The book concludes with a description and analysis of the Garner amplifier complete with pre-amplifier and tuners. Whether this is really justifiable is debatable, for so many designs have been published and these offer nothing which is original or new. Numerous excellent and unusual oscillograms (taken from untouched photographs) are used to illustrate the performance of many circuits and the diagrams are clear and free from errors. Questions arising have been anticipated in the final chapter and a supplement summarizes useful data and formulae.

Musical Engineering. By Harry F. Olson. Pp. x + 369. (McGraw-Hill.) 1952. \$6.50.

This is a most important addition to the literature of music and sound production by one of the leading American authorities in this sphere. For the first time the whole field of music, commencing with scales and composition of sounds right through to the mechanism of human hearing, acoustics of buildings and sound reproduction is collated and treated as an engineering subject.

The treatment is such that the book is suitable for the professional engineer, scientifically inclined musician and the interested layman: and it is essentially practical. In the words of the author "particular efforts have been directed towards writing a book

that will provide useful information to the reader". Mathematics are included where necessary to a deeper understanding of certain subjects, but the text may be clearly understood without reference to these.

First the fundamental aspects of sound are dealt with, followed by a chapter on musical terminology. The construction of musical scales is discussed next with particular reference to the scales of just intonation and equal temperament.

A return is made to physics with a chapter on acoustical resonators and radiators which deals with the properties of resonant cavities, pipes and horns of various types. It is shown how these may be used as sound sources and to modify sounds produced by such sources. This serves as an introduction to a most interesting section on musical instruments. Their construction and action are described and where necessary detailed explanation of the method of sound production is given. Most types of reed, wind and string instruments are mentioned, including electrical instruments such as the electric organ and guitar.

The characteristics of musical instruments are analysed in some detail and it is explained how the particular quality or timbre of instruments is determined by the combination of pitch and overtones (fundamental frequencies and harmonics).

Following an analysis of the human hearing mechanism is a discussion of the psychological aspects of music. These are defined as pitch, loudness, *timbre*, duration, growth and decay, consonance, volume, rhythm, presence and *vibrato*, and it is shown how all these combine to produce a pleasing musical performance.

Acoustics of rooms and auditoria is a large subject which has been skilfully condensed into a single chapter. Optimum characteristics of absorption and reverberation are suggested and methods of sound reinforcement to correct for acoustic deficiencies are included. The requirements and layout of broadcasting and recording studios are also discussed.

The section on sound reproducing systems is necessarily somewhat abbreviated but most aspects are touched on and there is a useful discussion on frequency range and distortion requirements.

The text is plentifully illustrated with clear diagrams and charts, and numerous references are included for further reading.

W. J. T. G.

Gramophone Records*

Almost month by month new firms invade the record market with products of varying interest and very variable technical quality. The Vox company, for example, has sent to this journal two most enterprising issues, but the quality of the recording is so bad in both cases as almost to beggar description. At the present time records issued by Decca, together with some of those emanating from associated companies, maintain the highest and most consistent standard to be found in this country. Indeed, the technical progress they have made in the LP field in little more than 2½ years will come as a revelation to anyone who troubles to compare one or two of the June 1950 issues with, say, LXT 2755 or the recent sets of *Aida* (LXT 2735-7) and *Tosca* (LXT 2730-1). If the long-playing products of the E.M.I. group of companies (His Master's Voice, Columbia, Parlophone) are found, in general, to disappoint—which they do—we must remember that these did not enter the English market until October last, and make allowances accordingly.

To many readers, in particular those with little or no interest in gramophones and those who play their records through obsolete or ill-chosen machinery—the two classes will be found to overlap—this kind of discrimination will seem like splitting hairs. But

* Beginning with this issue, and until further notice, prices of records will not be quoted in these pages [Ed.].

most assuredly it is not. Taking for granted good hearing and keen listening, all that is necessary to demonstrate the wide variety of quality offered in the record market is a first-class gramophone to play samples on. This sounds a simple enough requirement, but it is something which practically no-one possesses.

The components are: a motor, two pick-ups (or one with interchangeable heads), an amplifier, a speaker and suitable cabinet work or storage space. The motor should run at 78 r.p.m. or 33.3 or, if you wish, at 45. That is all. But most motors throw in "wow", flutter and rumble as a steady, if unwelcome bonus and are also capricious in the matter of speed: a manual speed regulator, too, is an absolute necessity in these days of mains fluctuation, but it is by no means always to be found. Ideally, the pick-up(s) should be of the moving-coil type with a diamond stylus (the cheaper and softer substitutes, such as sapphire and ruby, will not do for serious work); and the amplifier and speaker should embody as many virtues as possible, *and no vices*. For obvious reasons individual recommendations are not offered in these pages, but if any interested reader cares to send a stamped self-addressed envelope the writer will gladly give detailed advice. To sum up: really good equipment cannot be obtained cheaply, but there is no reason why, with wise selection, you should not get what you pay for. If you listen to modern records through an old machine you are cheating yourself and can have no idea what you are missing.

G. N. S.

Franck: Variations symphoniques.

Gieseking and the Philharmonia Orchestra, c. Karajan.

Columbia LX 8937-8.

Gieseking combines romantic abandon with his usual *finesse* of phrasing and great clarity in the many thick passages. The effortless realization of the cross-rhythms and the combination of tune and accompaniment in the right hand in the finale's E flat major section belong to the best he has ever given us. Not so the main part of the finale which starts on a trill much too slow to draw forth those frolicking woodwind chords, and whose main subject is not treated as a cross between an organ *ostinato* and a whistling-call. Karajan creates some nice orchestral sounds in spite of the rather muddy recording, but cannot be relied on in matters of form and *ensemble*. The *poco allegro* of the third orchestral entry, for instance, is so "*poco*" that Gieseking's ensuing entry appears to stir up rather than soothe, and the lack of rehearsed *rubato* in the seemingly simple slow F sharp major variation is scandalous.

Tchaikovsky: Valse from Serenade, op. 48, and

Johann and Josef Strauss: Pizzicato Polka.

Vienna Philharmonic Orchestra, c. Furtwängler.

His Master's Voice DB 21173.

A magnificent application of Furtwängler's genius to two charming trifles. The leisurely pace of the Strauss, apart from making for clarity, allows a breathtaking starting *ritardando*, followed by a corresponding *accelerando* towards the middle of the tune. The Tchaikovsky is for once slow enough to let through the quite intricate counterpoint of the middle section.

P. H.

Glazounov: Violin Concerto in A minor, op. 82.

Oistrach and State Orchestra of U.S.S.R., c. Kondrashin.

Supraphon H 23871-3.

Miaskovsky: Violin Concerto in D minor, op. 44.

Oistrach and State Symphony Orchestra, c. Gauk.

Supraphon H 23885-9.

Liadov: Eight Russian Songs, op. 58.

Symphony Orchestra, c. Kondrashin.

Supraphon H 23877-8.

Fibich: Symphony No. 2 in E flat, op. 38.
Czech Philharmonic Orchestra, c. Šejna.
Supraphon H 23964-8.

Kuchaf: Fantasy in D minor.
Frantisek Michalek.
Supraphon H 13131.

The two concerto issues are more than sufficient to reveal David Oistrach as one of the very greatest violinists of our time. The grace and fluency of Menuhin, the warmth and urbanity of Kreisler and an astounding skill comparable only with that of Szigeti are here present in one artist. Some readers may possess the Decca issue (X 272-6) of Miaskovsky's Concerto, made in 1943 and since withdrawn. The same artists were concerned and it is possible that the present issue is a re-pressing of the same performance, in which case, according to the Decca label, the orchestra involved is, in fact, the U.S.S.R. State Orchestra, as with the Glazounov Concerto. They play extremely well in both issues and in both issues they are indifferently recorded. The fault with Supraphon records is a tantalizing inconsistency: at their best they are very good, but every now and then arrives a patch which is hopelessly bad. Side 6 of the reviewer's Glazounov issue is a faulty pressing; apart from this the recording in that case is excellent. Sides 1 and 3 of the Liadov issue are also faulty in the copies received—a pity, for this lovely Suite is splendidly performed.

Glazounov and Liadov were both adherents of The Five. This is recognizable in Liadov, whose orchestration throws back, sometimes in a wholesale degree, to Rimsky-Korsakov, from whom both he and Glazounov took lessons. In Glazounov's Concerto we can detect few direct influences (apart perhaps from Liszt), but he is the smaller composer. The Concerto, a single movement work, is amiable but unmoving: the one inspired moment, the military opening of the last section, is followed by a tune of such banality and ungenerative weakness that the work cannot recover itself. Miaskovsky's Concerto is much better as music, as Russian music and as a vehicle for Oistrach. With its gentle and lovely melodies and slowish *tempi*, it sprawls too much for structural excellence.

The Fibich Symphony is entirely new to us. Very beautiful playing by the Czech Philharmonic sustains the interest sufficiently for one to recognize that in the slow movement only does the matter seem to be generated by an original mind. Dvořák and Brahms haunt all else—noisy and uninhibited ghosts.

The Fantasy in D minor is a mildly pleasant little work by a composer whom we cannot trace, and has provided one of the best organ records for many years. The instrument is rich and recordable, the registration entertaining, the playing sound and the recording superb.

Cimarosa: Overture, Il matrimonio segreto.
The Florence Festival Orchestra, c. Serafin.
His Master's Voice C 4185.

*Smetana: The Bartered Bride: Dance of the Comedians.**
Philharmonia Orchestra, c. Kubelik.
His Master's Voice DB 21464.

The strings of the Florence Orchestra keep well enough together in Cimarosa's racy period-piece and the wood comes in on time; but still, the performance and its recording do not endear. Kubelik gets both pace and clarity into the even racier *Comedians' Dance*. We are used only to hearing one or the other virtue in live performances of this work. The recording is excellent.

* Strongly recommended.

*Roman: Sinfonia No. 16 in D.**

Danish State Radio Chamber Orchestra, c. Wöldike.
Columbia DX 1828.

Haydn: Symphony No. 84 in E flat.

Vienna Collegium Musicum, c. Anton Heiller.
Parlophone R 20607-9.

Strauss: Don Juan, op. 20.

Philharmonia Orchestra, c. Karajan.
Columbia LX 8920-1.

Turina: Danzas Fantasticas.

Hallé Orchestra, c. Barbirolli.
His Master's Voice DB 9788-9.

Tippett: Concerto for Double String Orchestra.

Philharmonia Orchestra, c. Goehr.
His Master's Voice C 7926-8.

The Swedish composer, J. H. Roman (1694-1758) spent much of his time in this country studying under Pepusch and afterwards as musician to the Duke of Newcastle. There is no reason why we should not know him better. His *sinfonias* are suites, of course, and if the remaining twenty are as delightful as No. 16, we should have more of them on records. The Danish S.R.C. Orchestra are of just the right weight and perform superbly. It is a tragedy that the only known records of Haydn's eighty-fourth Symphony, made possible by the Boston Haydn Society, should be so complete a recording failure. Nothing at all can be said for them. Choosing one's preferred recording of *Don Juan* has now become a game. Sooner or later someone will produce a really satisfactory performance; meanwhile, here is still another acceptable version, beautifully recorded. The Turina suite of dances is poor stuff of the kind middle-weight Nationalists have so often turned out when driven by folksy patriotic zeal to the dance floor or the village square (see, e.g. some of Dvořák's and Grieg's dances). The Hallé make the best of it and the capricious E.M.I. engineers excel themselves.

Michael Tippett's Concerto is, as a piece of pure music, worth most of the stuff written by all the more successful men of his own generation put together and the British Council do well to give it their belated notice by way of sponsorship for these records. Goehr gives a powerful reading and the qualities of the work shine out for all to see in the beautiful Philharmonia string playing. Shame, then, on the rude mechanics who have given us a recording of very ordinary quality.

Cherubini: Overture, Anacreon.

Vienna Philharmonic Orchestra, c. Furtwängler.
His Master's Voice DB 21493.

*Donizetti: Overture, Don Pasquale.**

Hallé Orchestra, c. Barbirolli.
His Master's Voice DA 2004.

*Rossini: Overture, Assedio di Corinto.**

Orchestra Stabile Accademia di Santa Cecilia, c. Cantelli.
His Master's Voice DB 11324.

Weber: Overture, Der Freischütz.

Hallé Orchestra, c. Barbirolli.
His Master's Voice DB 21504.

Smetana: Overture, and Furiant—The Bartered Bride.

Philharmonia Orchestra, c. Kubelik.
His Master's Voice DB 21463.

* Strongly recommended.

Wagner: Overture, The Flying Dutchman.

Philharmonia Orchestra, c. Malko.

His Master's Voice C 4176.

Berlioz: Overture, Benvenuto Cellini.

Berlin Philharmonic Orchestra, c. van Kempen.

Deutsche Grammophon LV 36023.

Overture: Le Corsaire.

Philharmonia Orchestra, c. Kletzki.

Columbia LX 1533.

Nicolai: Overture, The Merry Wives of Windsor.

London Philharmonic Orchestra, c. Boult.

His Master's Voice DB 21223, and

Vienna Philharmonic Orchestra, c. Furtwängler.

His Master's Voice DB 21502.

Recent 78 recordings have greatly enriched the library of operatic overtures; possibly it is intended that the old speed system will continue to be used in this field on the obvious basis of one record to one work. Berlioz overtures sometimes do not fit and the Deutsche Grammophon Gesellschaft have temporized with *Benvenuto Cellini* on one 10 in. "Variable Micrograde 78", whatever that means.† Played with the pick-up normally used for 78s, the record reproduced to respectable standards on the reviewer's machine, revealing some exquisite playing from the Berlin Philharmonic wind sections.

Neither of the starred items should be missed. *Don Pasquale* is a fine distillate of the opera and Barbirolli wins for us its bouquet and its flavours. *Siege of Corinth* is Rossini's most perfectly conceived Italian overture and a lovely performance and grand recording allow Cantelli to reveal its structure with no loss of excitement and drive. Not far off the stars is the Philharmonia *Corsaire* and both versions of *The Merry Wives* are worth attention, with Boult getting the better recording. The Vienna strings play gloriously, but Furtwängler's too-marked *rallentando* at the beginning of the C major tune and some mishandling of the scherzo-like episode for bottom strings at the turnover leaves Boult as the reviewer's choice.

Not much can be said for the rest. Malko's *Dutchman* is passable, Barbirolli's *Freischütz*—an invariable Hallé concert hall success—is coarsely recorded and Kubelik's well managed *Bartered Bride* is spoilt by screeching, wiry string tone. The greatest loss is Furtwängler's *Anacreon*, killed outright by the engineers.

Mozart: Il re pastore—Act 2, "Dein öjn ich".

Erna Berger, acc. G. Schick, violin obbligato O. Shumsky.

His Master's Voice DB 21495.

Beethoven: Fidelio—Act 1, "Komm Hoffnung".

Inge Borkh and Berlin Municipal Opera Orchestra, c. Rother.

His Master's Voice DB 11544.

Weber: Der Freischütz—Act 1, Max's aria.

Peter Anders and Berlin Municipal Opera Orchestra, c. Rother.

His Master's Voice DA 5514.

Meyerbeer: Die Huguenotten—Act 2, "O Gott! Wo eilt ihr in?"

M. Teschemacher and M. Wittrich with Berlin State Opera Orchestra, c. Orthmann.

His Master's Voice DB 21511.

† Variable micrograde is the professional term for a recording technique, employed principally in Germany, where the pitch between adjacent grooves is varied according to the intensity of the sound being recorded. The playing time is thus increased by comparison with "ordinary" 78s [ED.].

Meyerbeer: *L'Africana*—Act 3; "*Adamastor re dell' acque*", and

Massenet: *Il re di Lahore*—Act 4, "*Le barbare tribu*" and "*O casto fior*".

G. Taddei and Orchestra Sinfonica di Torino della Radio Italiana, c. Basile.
Parlophone R 30047.

Johann Strauss: *Eine Nacht in Venedig*: "*Komm' in die Gondel*", and
Der Lustige Krieg: "*Nur für Natur*".

E. Kunz and Vienna Philharmonic Orchestra, c. Moralt.
Columbia LX 1544.

Verdi: *Don Carlos*—Act 2, "*Nei Jiardin del bello Saracin*" and Act 4, "*O don fatale*".

B. Thebom and London Philharmonic Orchestra, c. Braithwaite.
His Master's Voice DB 21494.

Otello—Act 4, "*Niun mi tema*" and

Leoncavallo: *I Pagliacci*—Act 1, "*Vesti la giubba*".

M. del Monaco and Milan Symphony Orchestra, c. Quadri.
His Master's Voice DB 21452

Bizet: *Carmen*—Act 1, "*Wie? du kommst von der Mutter?*"

R. Schock, A. Schlemm and Berlin Municipal Opera Orchestra, c. Rother.
His Master's Voice DB 11541.

The Teschemacher-Wittrisch record is a re-issue, which has long been regarded as one of the finest operatic records ever made: comparison with the above list of recent operatic issues shows how sound that judgment was and is. Blanche Thebom's record of the two great mezzo arias from *Don Carlos* approaches the older record in all-round excellence; her singing is faultless—the *coloratura* work in "*The Garden of the Saracen*" is of a staggering *brío*—and beautifully accompanied, whilst, except for a little deterioration towards the centre, the recording is above normal E.M.I. standards. The *Fidelio*, *Freischütz* and *Carmen* records reveal a promising source of well-performed excerpts, and the Berlin Municipal Opera, under Rother, must now be amongst the better companies on the Continent. Leonora's big *aria* is well sung, the horn playing—vital in this excerpt—is good, orchestra and singer are kept well in balance and, for the first time we get the recitative and *aria* complete in a recording which, despite a little harsh string tone here and there, is acceptable. Anders' singing of Max' *aria* is not as good as Tauber's (Parlophone RO 20551) whose record is still our choice. Schock and Schlemm give a cool and musicianly account of the José-Micaela duet. The more one hears of this episode the more one wonders why Bizet had to put it into his masterpiece. It is in the same case as "*Even Bravest Heart*" in *Faust*, but not, of course, such rubbish; it is just *wrong*.

If one loves Verdi, it is impossible to hear a good performance of the last pages of *Otello* without being moved to the depths. Mario del Monaco does very well indeed, but the sobs of the suicide, which can be taken in visually with ease from a good actor, must be timed with guile and mouthed with craft to mean anything as noise on the record. Del Monaco, after singing brilliantly, on a splendidly turned out record, simply overdoes things in the last few seconds; his "*On with the motley*" is nearly in the Frank Mullings class and again, one would have to *see* it to believe it.

The Johann Strauss tunes are nicely sung, in a patchy recording. We neither like nor understand the reason for the piano-violin accompaniment to Miss Berger's Mozart *aria* and, again, poor recording of the piano does not help. Were it not that Taddei's middle and low notes in the Massenet *aria* were sometimes of uncertain pitch, his otherwise well-managed "*Cetra*" record would be starred; the Meyerbeer *aria* is first-class.

Haydn: *Cello Concerto in D*.

Pierre Fournier and Philharmonia Orchestra, c. Kubelik.
His Master's Voice DB 21448-50.

Beethoven: Romance in C, op. 40.

Heifetz and R.C.A. Victor Symphony Orchestra, c. Steinberg.
His Master's Voice DB 21471.

*Chausson: Poème, op. 25.**

Menuhin and London Philharmonic Orchestra, c. Boulton.
His Master's Voice DB 9759-60.

*Bartók: Portrait, op. 5, no. 1.**

Szigeti and Philharmonic Orchestra, c. Lambert.
Columbia LX 1531.

The Haydn cello Concerto is a work of such doubtful worth that, should one hear it through with pleasure, the soloist must be thanked rather than Haydn or his arranger (in this instance Gevaert), or the orchestra whose task is perfunctory and with a conductor of Kubelik's stature should be discharged without blemish. Our mild pleasure in the present issue was marred only briefly by slight blasting in the few loud passages. Little enough fault can be found with Heifetz' rendering of the C major *Romance*, but the issue compares unfavourably with Varga's on Columbia DX 1615. The R.C.A. Orchestra is not up to Philharmonia standards and the recording is indifferent, Heifetz' fiddle suffering equally with the *ensemble*. With Szigeti in the Bartók *Portrait*, the Philharmonia again play most beautifully, as does he, and a perfectly balanced performance of this slight but charming piece is well recorded. Likewise Menuhin's Chausson *Poème* is first-rate and the L.P.O. match him with some grand, lush outbursts, always perfectly under control and always spontaneous enough to suit the spirit of Chausson's invention.

Cimarosa: Il matrimonio segreto—Act 1, "Perdonate, signor mio", and

*Rossini: Il Signor Bruschino, "Ah donati il caro sposa".**

Noni and Orchestra Sinfonica di Torino della Radio Italiana, c. Basile.
Parlophone R 30050.

Verdi: Don Carlos—Act 5, "Tu che le vanità conosci del mondo".

Grandi and Orchestra, c. Erede.
His Master's Voice DB 6631.

Wagner: Parsifal—Act 2, "Ich sah' das kind", and "Seit Ewigkeiten".

A.Varnay and Philharmonia Orchestra, c. Weigert.
Columbia LX 1560.

Although Alda Noni's performance of the Cimarosa and Rossini *arias* is by no means faultless—she is responsible for two palpable and avoidable "scoops" on the latter side—so much vocal magnificence is brought to bear that we accept her *en entier*. She is excellently accompanied and recorded. The wit in "Perdonate, signor mio", which, musically, anticipated the Rossini of "Largo al factotum", is pointed by voice inflections of great enchantment; besides voice, Noni has an unusual operatic intelligence. The Grandi record is a re-issue; made in spite of a recent new recording by Joan Hammond (DB 21510). The newer record may easily score in recording quality. There are so few recorded excerpts from *Parsifal* that we can overlook much, if the essential qualities are present, in anything that comes our way. There are no obvious faults of any kind in this well engineered record; and yet—we cannot hear Kundry in all Miss Varnay sings.

Schubert: Standchen, and "Du bist die ruh".*

Fischer-Dieskau, acc. Moore.
His Master's Voice DB 21349.

Schumann: Der Nussbaum, and
Brahms: Von ewiger Liebe.

Victoria de Los Angeles, acc. Moore.
His Master's Voice DB 21457.

*Liszt: Kennst du das Land?**

Margaret Ritchie, acc. Malcolm.
His Master's Voice C 4168.

Wolf: Verborgeneheit, and
Schubert: Der Doppelgänger.

Rossi-Lemeni, acc. G. Favaretto.
Parlophone R 30046.

* Strongly recommended.

Because of Fischer-Dieskau's marvellous performance his record is starred; some readers may be put off by imperfect piano recording which mainly affects "*Du bist die ruh*". Here the singer achieves some feats of voice control—for example the wonderful *crescendo* up to the song's climax—which mark him out as a great singer. This reviewer agrees with his and Gerald Moore's treatment of *Standchen* which is usually sung far too slowly.

Indifferent recording of the piano spoils the Parlophone record—and our enjoyment of a most interesting bass in Rossi-Lemeni who, it is hoped, will make more *lieder* records. We have suffered for too long bass *lieder* sung in any of all the other registers. Rossi-Lemeni should be persuaded first to work through the appropriate Schubert songs and then to attempt Brahms' *Four Serious Songs* before going on to anything else.

Victoria de los Angeles' performance of *Der Nussbaum* could not be bettered, but the recording of her heavier notes could; this fault affects the Brahms song even more.

We are glad to have a good performance of "*Kennst du das Land?*"; the engineers have roughened some of Miss Ritchie's top notes, but all in all, this is a sound enough issue to last for some time. J. B.

Verdi: *Rigoletto*, "*Figlia! Mio padre!*"

Pagliughi, de Sved, with Orchestra of Radio Italiana, c. Simonetto.

Parlophone SW 1824-5.

Alessandro de Sved is the baritone who, as Alexander Sved, sang here before the war (in Verdi's *Requiem* with Toscanini); his voice is well preserved, apt to boom, and sometimes nasal, in the manner of certain American baritones. Pagliughi is in her best voice with exquisite high touched notes and moving simplicity in "*Gia da tre lune*". The three sides begin immediately after "*Pari siamo*" and end with "*Ah veglia, o donna*", which is here complete; Giovanna's interpolations are included, but not the duke's—why not? The faster sections sound slightly breathless. The fourth side offers Cassio's dream unexcitingly sung by Sved, but admirers of Pagliughi, which in this case means admirers of Verdi, will want this record even though the scene is well done in the His Master's Voice LP set.

Schubert: *Fifth Symphony in B flat*.

Concertgebouw Orchestra, c. van Beinum.

Decca AX 451-3.

The attack is rather heavy and the string playing characterless, not always rhythmical, sometimes out of perspective. Van Beinum overplays the romantic at the expense of the classical element in Schubert, as in the *andante* which sounds too unctuous, and in which he makes a *piu mosso* after the double bar, and in the trio of the minuet which sounds like Mendelssohn. The recording is variably managed. Beecham's pre-war set is preferable.

Mozart: "*Prague*" *Symphony*.*

Royal Philharmonic Orchestra, c. Beecham.

Columbia LX 1517-9.

Beecham at his best, as satisfying as he has been since the war in Mozart. The *sforzandi* in the introduction may be over-pointed, and the strings may be heavy in *tutti*, but the whole conception is eminently worthy of this sublime work. The only snag is that the breaks in the first movement are made after the first three notes of the "second subject" (which is actually the ninth piece of thematic material). This may accord with Beecham's view of the tune, but it is frustrating for the rest of us. LP will obviate this, I hope. Highly recommended, all the same.

* Strongly recommended.

Mozart: "Haffner" Symphony.

London Philharmonic Orchestra, c. van Beinum.

Decca AX 467-8.

The performance is unexceptionable, neat and upstanding, and well played. The recorded sound is rather backward and, especially on the first and last sides, the surface noise is tiresome.

Bernard Reichel: Piano Concertino.

C. Montandon and Suisse Romande Orchestra, c. E. Appia.

Conrad Beck: Viola Concerto.

W. Kägi and Suisse Romande Orchestra, c. J. Meylan.

Decca LXT 2703.

Discophils have much cause for gratitude to Switzerland and the Suisse Romande Orchestra, but this LP disc is not to be counted with that cause. It comprises two very uninspired *concertante* works by contemporary Swiss composers. The idioms are modern continental Kapellmeister, rich in derivation, utterly uninventive; there isn't a theme in all six movements to take to bed with you. Even the recording is well below the general Suisse Romande-Decca standard.

Brahms: Piano Quintet, op. 34.

C. Haskil with Winterthur Quartet.

Nixa LP 46.

A straightforward, undemonstrative reading, with some roundly turned string playing. The piano tone sounds watery, as so often in LP discs, and the recording in general is rather dull. The envelope strangely refers to the players as the Winterthur String Orchestra, and the programme note is beyond everything.

Beethoven: Second Symphony in D.* Vienna Philharmonic Orchestra, c. Schuricht.

Decca LXT 2724.

A thoroughly satisfying recorded performance, full of felicitous interpretative touches, vividly played and reproduced; one of Decca's happiest symphonic efforts in Vienna.

W. S. M.

Mozart: Sonata in B flat, K. 570.

Arrau.

Columbia LX 1551-3.

Beethoven: Sonata in D. op. 10, no. 3.

Arrau.

Columbia LX 1540-2.

Sonata in F minor, op. 57, and

Sonata in A, op. 101.

Backhaus.

Decca LXT 2715.

Thirty-two Variations in C minor,
and

Scarlatti-Tausig: Pastorale and Capriccio.

Schioler.

His Master's Voice DB 20163-4.

Schubert: Ländler, op. 171.

Cortot.

His Master's Voice DB 21492.

Chopin: Andante spianato and Grande
Polonaise brillante in E flat,
op. 22, and Nocturne in B, op. 32,
no. 1.

Bela Siki.

Parlophone PW 8004-5.

Liszt: Rapsodie espagnole, and

Chopin: Mazurka in C sharp minor, op. 63,
no. 3, and Waltz in G flat, op. 70,
no. 1.

Malcuzyński.

Columbia LX 8922.

Both the Arrau recordings are good. The world is short of Mozart pianists and the way in which the slow movement of K. 570, which became one of Beethoven's models, is played as Mozart wrote it and not as the younger master would have, is something

* Strongly recommended.

new and, we hope, an augury. The fourth-movement rondo of Beethoven's D major Sonata is his first successful essay in writing a vigorous movement in which, despite the pace, the emergent spirit is that of placidity and reflection. This fusion, which enabled him to solve the "last movement" problem in later sonatas, provides also a clue to the composing methods behind the last quartets. Pianists the world over have made just another rondo of this movement for long enough, in spite of Schnabel's lesson. Arrau grasps the point and winds up a generally good performance with a sound interpretation. Backhaus, who must now be approaching seventy, is in his prime as a Beethoven pianist; these remarkable performances of the *Appassionata* and op. 101 bear witness to it in so far as we are able to listen to them. The record itself underscores again the general failure of Decca to get piano tone on to LPs, and is a travesty. The C minor Variations abound in traps and snares and the only recorded version we knew where the pianist meets Beethoven's sustained and crafty challenge successfully is Denis Matthews' early effort on Columbia DX 1060-1. Schioler's version is every bit as sound, but, if it should matter, his attempt at Tausig's *pastiche* of Scarlatti is not comparable to the old Brailowsky version on DB 3705, nor is he recorded to standards appreciably higher than the respective older issues.

Cortot gives a characteristic performance of the twelve Schubert dances of op. 171—flashes of poetry in a generally rhapsodic atmosphere where the dance is as nothing and the keyboard is all. But the *Ländler* is a pretty solid sort of country dance and one doubts if Schubert forgot this as easily as Cortot does.

Assisted by that uncompromising dealer in unusual musical truths, Hermann Scherchen, Arrau a year or two ago produced the full piano-and-orchestra version of the *Andante spianato and Polonaise* (Columbia LX 1267-8). We recommend this still as against Siki's solo performance, in spite of better piano recording in the latter. Comparison of the accompanied and unaccompanied versions shows that Arrau, with brief respites for the orchestral interjections (not in themselves of much importance), achieves a better grasp whilst Siki with greater apparent nimbleness of finger, is kept too busy doing too much. He plays the fill-up as a mere routine chore. Malcuzyński, filling up the *Rapsodie espagnole* issue, plays the lovely G flat Waltz better than anyone else on records. But even that does not make Liszt's shocking piece worth buying in permanently engraved form!

Bach: French Suite.

Tatiana Nikalajeva.

Supraphon H 28786-7.

*Liszt: Fantasy on Hungarian Folk Songs.**

Istvan Antal with Prague Radio Symphony Orchestra, c. Šejna.

Supraphon H 23833-4.

Prokofiev: Concerto no. 1, op. 10.

Andor Foldes with Lamoureux Orchestra, c. Martinovi, and

Tales of the Old Grandmother, op. 31, and

Four Pieces for Piano, op. 32.

Andor Foldes.

Vox 180.

*Villa-Lobos: Piano Music.**

Helen Ballon.

Decca LX 3075.

Miss Nikolajeva plays the *French Suite* splendidly, though she has her own ideas of *tempo*. The *Courante* and the *Gigue*, played much faster than we are used to hearing, detract from the overall stylishness of her performance. The Liszt issue is a real find.

* Strongly recommended.

A brilliant performance by the soloist is accompanied in great style to bring out all the opulence of this kind of *bravura* piano-and-orchestra duets.

The Prokofiev record is very badly engineered; the piano sounds like a vibraphone and, in the Concerto, only during occasional passages does the orchestra sound credible. Shrieking strings are the main fault. Földes plays well and such is his grasp that the Concerto emerges as the precociously mature work it is, rather than the shallow thing so many performers and critics in the past have made of it. The two suites for piano solo show two sides of an older Prokofiev. The "*Grandmère*" pieces are sleepy and restful and lusciously melodic, whilst op. 31 provides four excursions into the rhythmic *bizarverie* which was Prokofiev's trade mark thirty years ago and which he has now disciplined to his use. Prokofiev, in his piano music, is often described as an "economical composer," i.e. he says, or tries to say a lot in few notes. Villa-Lobos always says a lot—in a great many notes. All the pieces chosen by Helen Ballon are tuneful with the ripely flavoured nostalgia of Brazil; round all the tunes is wound passage work of seemingly endless inventiveness and over all are showered notes in an apparent infinity of rhythmic spacings and tonal groupings. Yet none of this is note-spinning; it is the exuberance of one who has much to say whilst loving and savouring the saying of it. Miss Ballon's playing is superb and this recording excellent by Decca piano standards.

J. B.

Rossini: *Il Barbiere di Siviglia*.

Nicola Monti, Victoria de Los Angeles, Nicola Rossi-Lemeni, Anna Maria Canali, Melchiorre Luise, Gino Bechi, with Milan Symphony Orchestra and chorus, c. Serafin.

His Master's Voice ALP 1022-24.

This is a creditable achievement, which is as well since there are no other satisfactory versions available in this country. The orchestra is generally good without scintillating as it should and Serafin's great experience enables him to make sure that none of the really telling passages are thrown away. The Rosina of Victoria de Los Angeles remains in the highest class throughout and Rossi-Lemeni's Basilio shows exceptional musical quality which some may feel to be attained at the expense of dramatic verisimilitude. Canali is perhaps too much the *prima donna* for the part of Berta, but Monti and Luise are excellent as Almaviva and Bartolo. The principal snag, and a serious one, is Bechi's Figaro; he does not consistently keep his voice under proper control and takes unwarranted liberties with his solo music, though to be fair one must admit that in the concerted singing he is much more accurate. The recording is adequate at the record perimeters, but deteriorates very noticeably towards the centres.

Beethoven: *Prometheus*, op. 43.

Winterthur Symphony Orchestra, c. Goehr.

Nixa CLP 1063 (1 and 2), two records.

The *Prometheus* music is famous for its *Eroica* tune and paradoxically has become in recent years almost infamous through the castigation of Tovey, who at least knew the music, and lesser satellites some of whom no doubt do not. They can now learn it. The performance fluctuates from extreme technical proficiency to decided mediocrity, and the recording likewise—with patches of exemplary clarity interspersed with objectionable distortion in loud passages.

DEUTSCHE GRAMMOPHON

Bruckner: *Te Deum*.

Cunitz, Pitzinger, Fehenberger and Hann, with the chorus and orchestra of the Bavarian Radio, c. Jochum.

Deutsche Grammophon 72020-21.

*Verdi: Stabat Mater.**

Aachen Cathedral choir and State orchestra, c. T. B. Rehmann.
Deutsche Grammophon 72124.

*Furtwängler: Symphony no. 2 in E minor.**

Berlin Philharmonic Orchestra, c. Furtwängler.
Deutsche Grammophon 18017-18.

The Bruckner and Verdi sets are what the Germans describe as "long-playing 78s", i.e. recorded with the variable micrograde technique (see footnote on page 76). Furtwängler's Symphony is recorded at 33.3 r.p.m.

The Bruckner and Verdi records exemplify the traditional virtues of German practice as we knew it before 1939. The range of volume and of frequencies effectively covered is not remarkably wide, but the resultant sound is impressive for its musical quality. For example, the choral climax towards the close of the Verdi provides a proof of exceptional engineering skill, besides being beautifully sung. There is no suspicion of "blasting" or other distortion. British engineers would do well to listen closely and then try to emulate. This *Stabat Mater* is worth taking trouble to acquire.

The Bruckner is an earlier recording, technically a little less successful and, unfortunately, incorporating some untidy singing from Fehenberger. But of the three versions listed in *Clough and Cuming* it is almost certainly the best, while this superb music is so little known in England that any tolerable record must be highly prized.

Know-alls will tell you that Furtwängler is a derivative composer; so was Beethoven. That is not to draw any comparison between them, but what we have here is real music and very much more than that of an Interesting Historical Figure. These records were held in high esteem when the writer was in Germany six months ago: the performance is, as one would expect, exemplary, while the recording varies from a brilliant best to a more ordinary norm, but never becomes objectionable.

AMERICAN SAMPLES

*Bach (J. S.): Music of Jubilee.**

E. Power Biggs, with the Columbia Chamber Orchestra, c. Burgin.
American Columbia ML 4435.

*Haydn: Symphony no. 95 in C minor and no. 100 in G.**

Vienna Symphony Orchestra, c. Scherchen.
Westminster WL 4045.

*Rimsky-Korsakov: Piano Concerto in C sharp minor, op. 30.**Scriabin: Piano Concerto in F sharp minor, op. 20.*

Paul Badura-Skoda with the Vienna Symphony Orchestra, c. Swoboda.
Westminster WL 5068.

Schumann: Carnaval, op. 9.

Gyorgy Sandor.
American Columbia ML 4452.

Through the kind co-operation of the Editor of *High Fidelity*, this journal is able to comment on some recent examples of American recording practice.†

Of the companies whose products we have been able to test, there can be no doubt at all that Westminster have a substantial lead in the all-important matter of achieving fidelity to the original sound. This Haydn record is a real winner from all points of view, while WL 5068 is a fine technical effort, though the music has little claim to distinction. American Columbia are less successful with *Carnaval* which here sounds clattery and unnatural and there is serious deterioration towards minimum radius. Sandor's approach,

* Strongly recommended.

† See MR, XIII/329 and pp. 86-87 of this issue. Further examples will be reviewed later.

too, is superficial. The Bach miscellany is much better: it is a curious medley of pieces but the mixture is tastefully prepared and the result makes attractive listening; altogether the best product of American Columbia that we have tried.

*Beethoven: Symphony no. 9 in D minor.**

Hilde Güden, Sieglinde Wagner, Anton Dermota, Ludwig Weber, Singverein der Gesellschaft der Musikfreunde and the Vienna Philharmonic Orchestra, c. Kleiber.

Decca LXT 2725-26.

As here recorded the first three movements are eminently sound and respectable; the finale is, by any standard, superb. The only available version that is at all comparable is the Columbia/Karajan/78 which is notably weak at just the point where this set is strongest—in the opening bass solo. It is a great advantage to have each movement complete on one side, particularly in the case of the first, and readers who can deal equally efficiently with 78s and 33s are advised to choose this Decca set.

*Schumann: Symphony no. 2 in C major.**

L'Orchestre de la Société des Concerts du Conservatoire, c. Schuricht.

Decca LXT 2745.

Indolence lies firmly entrenched in the human race, and not least among musicians. Years ago a famous conductor, who should have known better, pronounced: "Schumann we cannot and will not play". Apart from the turgid, if at times ingenious D minor Symphony which is still given an occasional public airing, this one in C (the best of them all), the almost equally original B flat and the less rewarding E flat might barely exist for all the attention that is paid to them. Schuricht gives a musicianly account of the work; the performance is tidy and the recording good. No prize is offered for identifying the quotation in the first movement's introduction.

*Johann and Josef Strauss: Second New Year's Concert.**

Vienna Philharmonic Orchestra, c. Krauss.

Decca LXT 2755.

This collection of short pieces, mostly well known, is brilliant done and must be recommended as one of the best LP issues yet produced. Admittedly some means must be found of terminating a *perpetuum mobile*, yet the conductor's final interjection in basic English does not stand the test of repetition any too well. Still, this is of little account in a record of genuine distinction.

*Strauss: Ein Heldenleben, op. 40.**

Vienna Philharmonic Orchestra, c. Krauss.

Decca LXT 2729.

This is a fine achievement: a good clean, well-balanced performance combined with rich, sonorous recording. The LP enthusiast should be well satisfied. The Strauss enthusiast, however, will almost certainly prefer to retain the composer's own interpretation on Polydor 67756-60. Krauss' reading is the spikier and Decca's recording is the more fruity, but the wartime Polydor reaches a respectable technical standard and must be regarded as authentic in that it represents the composer's last thoughts and intentions. The mellow humanity of the whole performance and the many touches of unexpected pathos, so lightly drawn, do more than enough to put to shame those critics who see in Strauss nought else but charlatan.

* Strongly recommended.

Haydn: Theresienmesse in B flat (1799).

Felbermayer, Herrmann, Patzak and Poell with the Vienna State Opera Chorus and Symphony Orchestra, c. Krauss.

Vox PL 6740.

This altogether excellent choice of music for recording is completely ruined by the lamentable shortcomings of the finished product. The distortion is so consistently bad as to be almost impossible to tolerate and from time to time the surface noise is most objectionable. The performance seems to have been good, but this reviewer has, most regretfully, to write this issue off as a dead loss.

Sullivan-Mackerras: Pineapple Poll, ballet music.

Sadler's Wells Orchestra, c. Mackerras.

Columbia 33 SX 1001.

This can be guaranteed to please the least, as well as many of the most musical listeners. Where Sullivan's tunes may begin to pall, the ingenuities of Mackerras, and there are many, do more than make amends. The recording is fair but lacking in range and the Sadler's Wells Orchestra plays no better than usual.

Mozart: Don Giovanni.

Stabile (Don Giovanni), Pernerstorfer (Leporello), Grob-Prandl (Anna), Handt (Ottavio), H. Konetzni (Elvira), Poell (Masetto), Heusser (Zerlina), Czerwenka (Commendatore) with the Vienna State Opera Chorus and Symphony Orchestra, c. Hans Swarowsky.

Nixa HLP 2930 (four records).

This is a most enterprising issue: *Don Giovanni* complete on 4 records compared with the 23 of the His Master's Voice Glyndebourne set. This Nixa version is cheaper and more convenient to handle, but it does not, unfortunately, combine all the virtues. Grob-Prandl and Konetzni are poor and the recording, as so often with Nixa, manages to achieve momentary excellence without being able to sustain it.

Nevertheless, the undertaking has been carried through conscientiously and the record envelopes carry an excellent introduction by Alfred Einstein, a succinct commentary on the recording by H. C. Robbins Landon and a summary of the argument of the opera—the point of which seems rather obscure. Records of opera are of little use except as reminders of what we have seen on the stage: and then who wants a printed synopsis?

No doubt customers for *Don Giovanni* will choose this Nixa set for its convenience and comparative economy; but there are points at which the old Glyndebourne recording scores. Nixa's trump card is, of course, Stabile as the Don and many collectors will make room for both versions.

Finally, it seems worth mentioning that Nixa's envelopes are insufficiently substantial to carry the weight of the records. All four sample copies have fallen through the bottom fold; such cheese-paring is insupportable.

Berlioz: Harold in Italy, op. 16.

Primrose and Royal Philharmonic Orchestra, c. Beecham.

Columbia 33 CX 1019.

Elgar: Violin Concerto in B minor, op. 61.

Heifetz and London Symphony Orchestra, c. Sargent.

His Master's Voice ALP 1014.

Here are two fine performances, but the records are both very disappointing. The surfaces are reasonably good, but in each case the range of volume between *pianissimo* and *fortissimo* is meagre by comparison with the best modern practice, and the range of frequencies adequately recorded is not impressive—the high end being the more obviously

deficient. There is also marked deterioration towards the centre of both records and only those readers who rate indolence above musical satisfaction are recommended to buy these long playing versions. The violin Concerto is far more truthfully portrayed in the 78 issue (DB 21056-60), while Primrose's previous set of the Berlioz with the Boston Symphony Orchestra and Koussevitzky (DB 6261-65), though not ideal, is far to be preferred to this LP. [The Boston version appears also in the RCA-Victor catalogue, but it may not be easy to find in this country now that the His Master's Voice issue has been withdrawn.]

*Brahms: Piano Concerto no. 2 in B flat, op. 83.**

Backhaus and Vienna Philharmonic Orchestra, c. Schuricht.

Decca LXT 2723.

*Sibelius: Symphony no. 1 in E minor, op. 39.**

London Symphony Orchestra, c. Collins.

Decca LXT 2694.

*Tchaikovsky: Overtures, Hamlet and 1812.**

London Philharmonic Orchestra, c. Boult.

Decca LXT 2696.

The Brahms, Sibelius and Tchaikovsky are grouped together for the sheer brilliance of the recording process as exemplified in each case. Backhaus, whose thirteen-year-old HMV set of this Concerto still impresses with its rugged grandeur, now sets a new standard with Schuricht and the Vienna Philharmonic, one that will not readily be surpassed. Of the Sibelius too this is by far the best available record; the string tone in particular is quite unusually realistic with the sound of the violins' E strings really truly recorded—in itself a great advance. In fact, so good is this string recording that one can hear the too few violins of the LSO forcing their tone at times, but not sufficiently to detract seriously from what is in sum a magnificent effort. This Tchaikovsky 1812 has been described as the loudest performance ever achieved on a gramophone record. The performance is a good one and certainly the last few pages, recorded at almost minimum radius, represent a triumph for the engineers. There is no need for objectionable distortion to rear its ugly head as the stylus approaches the run-out groove. Of that fact LXT 2696 provides the proof.

Berlioz: Symphonie Fantastique, op. 14.

Philadelphia Orchestra, c. Ormandy.

American Columbia ML 4467.

This is most curious. Ormandy's *Fantastique* is a barely credible mixture of instinctive rightness and a sheer banality which one does not expect from any conductor of experience or renown. If the recording were good, which it is not, one would wish it to be available in England for its curiosity value. The copy submitted for review represents the most extreme case the writer has yet heard of catastrophic tonal deterioration as the stylus approaches the spindle: by comparison the worst of our domestic products, bad as they are, do not sound too appalling. The best version remains the Decca 78 made by the Concertgebouw with van Beinum on K 1626-31, despite some signs of monitoring during the March to the Scaffold. G. N. S.

Rachmaninov: Symphony no. 2 in E minor, op. 27.

Philadelphia Orchestra, c. Ormandy.

American Columbia ML 4433.

At the very time Rachmaninov was writing this piece (Dresden in the early 1900's) he said of symphonies generally: "To hell with them! I do not know how to write symphonies, and besides I have no real desire to write them". Rachmaninov was quite

* Strongly recommended.

right. He didn't know how to write symphonies although the desire remained strong enough for him to attempt a third in 1936. The first and last movements of the Second violently confirm his self-criticism—they are formally impossible, and the finale hasn't even a good tune to offer. The scherzo, on the other hand, has its own sort of charm and personality and the *adagio*, over-long as it is despite the composer's sanctioned cuts, should appeal to lovers of the C minor piano Concerto. The work is well recorded and played with due exuberance and very (p)lush tone.

Mozart: Die Zauberflöte.

Dermota (Tamino), Jurinac, Riegler and Schürhof (Three Ladies), Kunz (Papageno), Lipp (Queen of the Night), Klein (Monostatos), Seefried (Pamina), Steinmassl, Dörpinghans and Stückl (Three Genii), London (Speaker), Weber (Sarastro), Majkut and Pröglhoff (Two Priests), Loose (Papagena), Pantscheff and ? (Two Men in Armour), Vienna Philharmonic Orchestra, Singverein der Gesellschaft der Musikfreunde, c. Karajan.

Columbia 33 CX 1013-5.

This is often a very valuable performance, especially on the vocal side. Kunz is, surely without doubt, the most accomplished Papageno of our day, and besides his beautifully expressive singing he makes the part a mixture of wit, wisdom, folly, humour, pathos and plain common sense—rather like one of Shakespeare's best clowns. Seefried's Pamina is equally satisfying. I haven't heard "*Ach, ich fühl's*" done more meltingly and her phrasing is frequently breathtakingly lovely; for a sample, listen to the finale of act II, particularly Pamina's sorrowful punctuations of the trio of Genii. Dermota sings Tamino. He is, frankly, an artist for whose style I don't much care and whose musical intelligence I do not rate very highly. However, I have noticed before that his recordings are normally an improvement on his actual stage performances and some things turn out very well on this occasion, notably his long recitative in act I. That he very sensitively catches the poignant minor turn at "*Doch, nur Pamina bleibt davon*" does a little to mitigate the unfavourable impression made by his fundamentally coarse and unsubtle approach to his first *aria*, and his self-assertive, quite unconversational contributions to act II's quintet. Ludwig Weber is a deep (in every respect), monumental yet essentially tender and humane Sarastro, and Peter Klein a first-class Monostatos. As the Queen of the Night, Wilma Lipp repeats the brilliant performance she gave at last year's Salzburg Festival—one which cannot be too strongly recommended. Only in the *largo* section of "*O zittre nicht!*" does she sing stiffly and unrewardingly. The Queen of the Night's Three Ladies are led by Jurinac—very finely in so far as the recording permits one to hear her. Both with the music of this trio and of the Three Genii the recording appears to be severely at fault; in either case, Ladies or Genii, they seem to croon rather than sing, or, alternatively, sing through cotton wool. Some shapely phrasing is, I am sure, lost to us through this maladroitness engineering. The recording elsewhere is adequate, although in the *ensembles* it is inclined to lack "top", e.g. in the quartet which precedes the trial by fire in act II where Seefried is hopelessly swamped by her colleagues. As for Karajan's rôle in the proceedings, it is not as good as it might be, but could, I imagine, be much worse. His slow *tempi* have a tendency to become stationary and stagnate, while some of his quick ones are needlessly and heedlessly impatient—for instance, he rushes off "*Das klinget so herrlich*" as if it were a mere ditty of no magical consequence. I don't think at any point in the opera I could class Karajan's performance as a truly distinguished one.

Nevertheless, if Karajan is a disappointment the cast is not, and this set would be a necessary possession were it not for the inexcusable stupidity of excluding all the opera's spoken dialogue, sheepishly following the example set by the old Society issue (Beecham). I quite realize the superficially attractive and convincing reasons for this false economy, but the result is most unhappy. The performance loses all atmosphere, a nasty waxen silence is all we have between numbers, Kunz is deprived of the opportunity

of recording his excellent new jokes or his inspired variations of the old ones, and the succession of events is much too swift. The all-important time-lag which allows us to adjust our emotions to meet a new emotional situation—shall we say between "*Der Hölle Rache kocht*" and "*In diesen heil'gen Hallen*"—is sorely missed. Knowing the story makes no difference. The feelings aroused by "*Ach, ich fühl's*" require Papageno's little speech to bridge the gap to the succeeding chorus "*O Isis und Osiris*"; and one doesn't stop feeling however many times one listens to the *aria*. The height of idiocy is reached at the beginning of act II. After the slow entrance of the priests the whole of Sarastro's address and dialogue with his holy fellows is cut. Since the three solemn fanfares are meaningless without the verbal seals of Tamino's worthiness that precede them I should have thought they were better left out completely. But not at all. With a maddening effort to get the best of both worlds, one fanfare, isolated and standing ridiculously by itself, intervenes between the introductory *adagio* and Sarastro's subsequent *aria*. I know it is unfashionable to enjoy the *Flute's* book ("low comedy and spurious solemnity"*) but its absence in this otherwise very reputable set is, for me, a major flaw.

D. M.

Correspondence

P.O. Box 6011,
Tel-Aviv, Israel.
20th December, 1952.

To the Editor of THE MUSIC REVIEW.

JEWS AND JEWISH MUSIC

SIR,—I am sorry to have to disagree again with your reviewer H. K., whose views on music I generally enjoy very much. I refer to his review of Mr. Rothmüller's German book, *Die Musik der Juden*, which I had recently occasion to review very fully for the Swiss Radio.

H. K. regards this "unprecedentedly comprehensive and thorough history of the music from biblical times" as a valuable "reference book", in which, however, a few omissions are noted.

The present writer has reason to deplore the serious shortcomings of a book that is certainly the first comprehensive survey of the field in the German language, but in no way unprecedented, comprehensive or thorough in other respects. A. Z. Idelsohn has covered the very same subject in a more genial, comprehensive and certainly thorough way in his *Jewish Music* (New York, 1929), and when this writer published his *Music of Israel* in New York in 1949 he could include a bibliography of more than seven pages.

The trouble with Rothmüller's book is the author's complete disregard of modern research in the field of ancient Hebrew music, mediaeval influences of Jewish musicians, and modern Israeli music; though he asked the advice of various authorities in the field, he hardly made any use of the advice readily given. His interpretation of the Psalm headings, of musical directions in the Bible, of names and types of musical instruments, and of history in general is based on books long outdated, and he does not know even the fundamental findings of Eric Werner and Curt Sachs in this field. The Israeli section is very incomplete indeed, and the great contemporary works written in a Hebrew spirit (Schönberg, Copland, Bernstein, and others) are either unknown to Rothmüller or just dismissed as of minor importance.

The reviewer should have stressed that this indeed is a book written by a musician who is "neither theorist nor historian", yet by a very honest one who—however misleading and ill-informed his theory and history may be—has written what authors of German language books so much like writing: a "*Bekennnis-Buch*" (a book of personal confessions). If this appears to be a book of original research to your reviewer, it must be because he is familiar with the fundamental modern works of real research on the subject and thinks the difference in Rothmüller's opinions "original" instead of just outdated and incorrect.

Yours faithfully,

PETER GRADENWITZ.

* Sackville-West's and Shawe-Taylor's snobbish description in *The Record Guide*, 1951.

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